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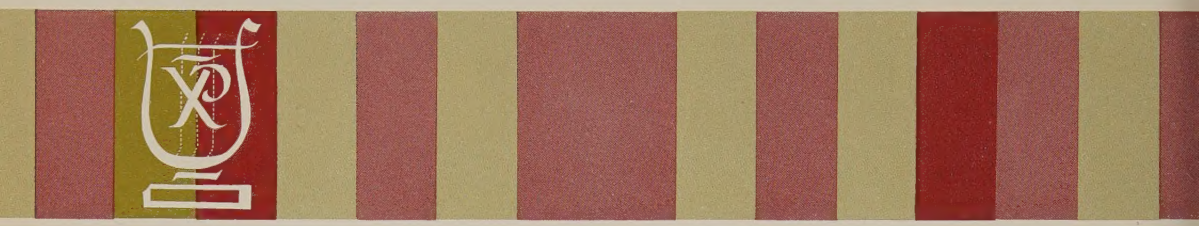

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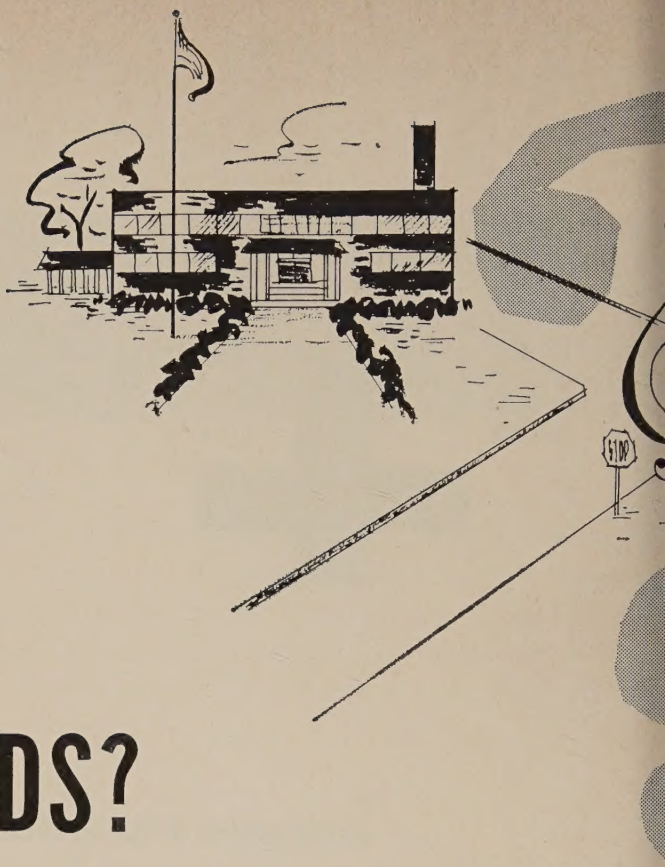
EDITORIAL

no progress without change

Unless we progress, we regress. To stand still is to fall behind. What was good enough for our fathers and grandfathers is not always sufficient for us and our children. This is no more true of theology, education, and music than it is true of science and our material surroundings. Granting the eternal nature of certain basic truths, the terms in which these are expressed must constantly be changed in order to keep pace with man's intellectual, physical, and spiritual growth as a child of God. As an obvious example, consider our concept of the nature of God as it has developed throughout Judaic-Christian history. ¶ In terms of church music, the necessity for progress demands continuous growth and change in attitudes and abilities by all who would utilize the art in the service of religion. The music leader must be a progressive spirit who unceasingly strives to extend his own vision and that of the people he leads. For him to accept the status quo is to forfeit his right to serve. The Christian who complacently resigns himself to walk the well-worn paths of custom and tradition without questioning their values for himself and his contemporaries betrays the purpose of his existence. When one becomes, either physically or mentally, too old to change, he is already dead.

V Earle Copes

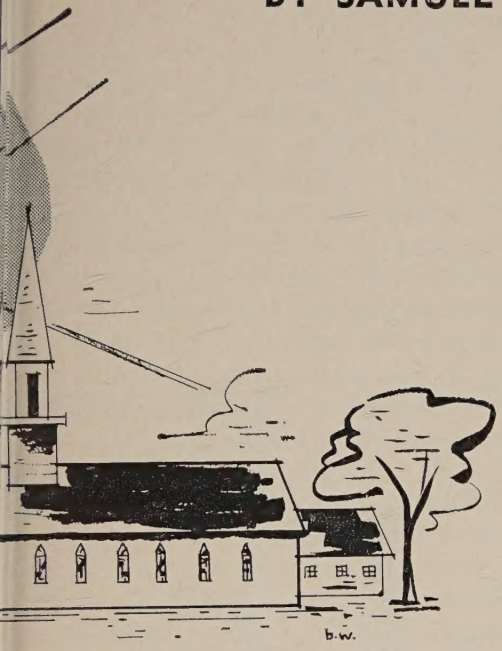
IS MUSIC AT THE CROSSROADS?



Historically, Protestant churches in the United States have depended upon the public schools to train their membership in the art and science of vocal music. The supposition is that through the public school vocal music program every child will learn to understand and enjoy music, to read music, and to sing sufficiently well in tune to participate in a meaningful, spiritually inspiring manner in congregational singing. The format of our hymnal implies that the congregation should sing most of the hymns in four-part harmony, reading the parts accurately with a reasonable amount of help from the organ and choir. In the average congregation in America today, however, such musical literacy simply does not exist.

Furthermore, we have expected the public schools to offer sufficient choral training to those students who show an interest in, and talent for singing, to provide a constant stream of experienced replacements for our choirs. The assumption is that these new recruits as graduates of our schools already possess the basic requirements of a new choir member—an appreciation for and understanding of fine choral music, the ability to use the voice correctly and in tune, the ability to read (and to sing) a choral part with reasonable accuracy at sight. We also assume that through their Christian education they have acquired an awareness of the place of music in worship and of the importance of serving God actively in whatever area they possess talent, giving of themselves freely, and thus enjoying the privilege of leading others in worship. Some find this outlet in teaching; others, in the fields of social service or missions. But countless other young people must feel this desire to serve in the area of

BY SAMUEL C. YAHRES



church music, and these persons are equally deserving of an adequate training program to make this service a reality.

Lest I be accused of being unduly critical of our public school choral directors, permit me to state that in my twenty years of experience in this field in western Pennsylvania, I have found them to be a sincerely devoted group, giving freely of their own time and efforts and sometimes even money to provide the most meaningful and aesthetically satisfying music education possible under prevailing circumstances. However, in far too many cases it is a futile battle, doomed to inevitable failure unless some drastic changes are made immediately in our public education administrative policies toward the arts in general and toward choral music in particular. Probably the only other area that is suffering an equal deterioration is the string orchestra.

Let us examine for a moment the current changes taking place in our public school curriculum. Shortly after World War II, many non-educators, prominent in other professions, began to take a critical view of our public education. We were told that, first, our youth were physically inferior to their European counterparts. So, under public pressure, numerous school districts built costly stadiums or gymnasiums where twenty or thirty of the most physically fit young men, often already over-taxed physically, could receive even more strenuous exercise while the other five hundred students who were in need of physical activity sat dormantly in the bleachers and watched.

We were told next that many European schools were far advanced over our own in the fields of science and mathematics. Although we were comparing apples with oranges in most cases, the comparison caused due alarm and a curriculum change was demanded. Now, instead of selecting the able and the capable students and giving them an accelerated program at public expense (as we did with physical fitness), we decided that *every* child must receive an extensive education in these curriculum areas from kindergarten through secondary school, and such a curriculum revision was immediately forthcoming. Obviously, when the curriculum is vastly expanded without extending the school day or length of the school term, something had to be eliminated. The most vulnerable curriculum areas were those subjects which were for the soul rather than for the physical sciences —the arts. Thus most of the arts, including vocal music, were swiftly swept away from their precarious position with tacit public approval. The only "art" to be spared was the marching band, which, with its questionable complement of majorettes, was

considered a too valuable attraction on the gridiron to be sacrificed.

Although in many elementary schools vocal music was simply abolished painlessly and definitely, the fate of the secondary choral program has been neither so kind nor so humane. The high school chorus is being permitted to die a slower, more tragic death at the hands of frustrated administrators who are finding it impossible to schedule students for choral classes during the regular school day. As a result, the chorus consists either of a pitifully small group of students (mostly girls) whose only qualifications are that they happen to be available at the time the chorus meets, or else the rehearsals and choral classes are scheduled at lunch time or before or after school with the dubious advantage of making the choral director available during the school day to police study halls or to teach other subjects for which he may or may not be qualified. In many schools where children are subject to a rigid bus schedule, this latter alternative is out of the question.

Because of these handicaps and due to the lack of a training program, the choral director is forced to teach largely by rote, and to limit the repertoire to a few easy selections which can be repeated year after year, thus depriving the students who *are* able to participate of the opportunity to experience a wide variety of choral selections performed in a satisfying manner.

What effect will all of this have upon our church music? First, it means that unless there is an immediate and drastic change in our public educational policies toward the arts, there will be in the foreseeable future a decline rather than a gain in the quality of our church choral music. Second, it means that millions of young people will pass into adult life musically illiterate (unable to read music) and without having had even once experienced the indescribable spiritual uplift that results from participating actively as a member of a fine choral organization. And third and most tragic, it means that our future congregations may be even less prepared to participate actively in the worship service by lifting their voices in praise of God.

What can we do about it? I believe that there are two roads open to us as Christian musicians. First, we could set in motion within our own churches, with the help of our Christian education leaders, a planned program of music education, providing for the school-age children of our church the opportunity to learn to communicate with God and with their fellowmen through the only truly international and universal language—music, the voice of the spirit. The obstacles to this plan are tremendous. We will need materials, trained teaching personnel, and the time to do this. On the brighter side is the fact that we could use song material that is peculiar to our own faith—a privilege not available in public education, though long enjoyed by parochial schools.

The second, and presently more advisable alternative, is for all Christian laymen who are sincerely interested in the future of our youth and of our church music, to begin immediately to take an active interest in the management and curriculum of our public schools. Apathy toward public education is a luxury we can no longer afford! No school board is so independent as to be able to ignore the inquiries of a righteously aroused populace. The prevailing monstrous athletic program in our schools is the result of the demands of a small but organized minority who have made a demand and were heard. Can we afford to do less for our vocal music? Here is a topic that should be discussed openly at laymen's meetings, at parent-teacher meetings, and with educational leaders. Most educators are happy to note a public interest in our schools and will probably be sympathetic to any request that is sincere and is in the public interest. Let us make our thoughts on this subject known to those in a position to do something about it—nationally, locally, and *now!*

NEXT STEPS for the small church

BY W. H. GRANBERRY

The informal prelude in many of our small churches begins with a hastily whispered conference between the minister or song leader and the instrumentalist. The purpose is to decide which of the dozen or so hymns that happen to be familiar to the congregation, and within the limited abilities of the one who plays, will be used in the service. Often this is followed by the invitation for "all who will" to come help in the choir. Those who intend to sing at all usually respond to this invitation, leaving in the congregation a group of passive spectators who silently endure the "preliminaries" until the preaching begins.

The only really encouraging thing about this often repeated pattern is that most of these congregations are not happy about the situation. There is a sizeable group of persons in many of our small congregations who wish they could find some way to make music meaningful in their church.

The music problems that confront the average rural or small town church are by no means small or easy to solve. "How can we get people interested in singing?" "How can we learn new hymns when there is no one to lead us?" "Our pianist can play only a few hymns, and we have to sing what she can play!" Lack of leadership, resistance to an unfamiliar hymn, a general lack of interest, and little or no purpose in the selection and use of music combine to create a deeper problem, that of discouragement.

Indeed, this often is the chief problem —the feeling that nothing can be done. "There is no one who can help us. Things have been this way ever since we can remember, and they are not likely to change now." Meaningful congregational singing in many of our smaller churches is in danger of death by discouragement. The task seems so big. We are so lacking in organization, resources, and leadership, we simply do not know where to start.

When we come to a complete stand-still in anything, it is not long before we realize that if we are ever to move again, we must take the next step. No situation is beyond improvement. Something can be done; some definite step in the right direction can be taken, even if it is only a small one. Such a step defeats discouragement and destroys lethargy.

It is most important to form a group of interested and concerned individuals who will make definite plans and find ways to implement those plans. This may be the regular music committee of the church or, where this committee has ceased to function, a group of those who are deeply interested and anxious to improve matters.

This group should survey the local situation as to its needs and determine the leadership available, both within the local church and from other sources. A number of long-range goals and purposes should be developed, and a number of very definite and immediate steps toward the goal should be planned in detail.

Perhaps the first step might be to train leadership for the local church. Some individual with interest and the ability to

teach others could be instructed in the use of the hymnal and the choosing of good hymns. There may be someone who could learn to lead congregational singing and teach new hymns. Certainly a small investment in lessons for a pianist or organist can pay great dividends and help remove one of the most serious obstacles to good congregational singing.

Where can training be found? Many annual conferences hold church music institutes for this purpose from time to time. However, these institutes are not always designed to meet the needs of smaller congregations. When they are concerned with the problems of the small church, institutes of music on the conference or district level can provide useful training for local church leaders. Outside these organized training efforts, help might be available to the local church in some well-trained church musician in a nearby town. Such a person is often eager to share his time and knowledge with a church that earnestly seeks to improve its music.

At the same time that we are training leaders for the music of our church, we must remember that many of our problems involve the whole congregation. If lasting progress is going to be made toward the goals we have set, the majority of the congregation must be in sympathy with these goals and working toward them. This calls for education for the entire church.

Perhaps what is most needed is a way to introduce the great hymns of the church so they can be learned and appreciated and become a part of the worship experience of the congregation. The way in which this is done is most important, for we cannot force "good" music on people who do not wish to understand or learn. If a new hymn is presented in such a way that it seems to be an attack on the "old songs," it is often seen as an intrusion and a threat to that which is cherished. This is not good for either the people or the music and may block future efforts to introduce unfamiliar hymns. Appreciation for great hymns must be built slowly and with an emphasis on their positive values, rather than by attacking and seeking to take away the songs which have been in long use, regardless of how inadequate they may be. Great hymns will almost invariably replace the songs of lesser value in time, without any conscious effort to "throw out the old songs."

An organized choir may drain most of the singing members from a congregation. Jerome Drown

Many methods may be used to present unfamiliar hymns. The rather worn "hymn of the month" plan is still effective, especially if it has not been used before. Most of our smaller churches still retain a devotional period at the beginning of the church school session when a number of hymns are usually sung. Perhaps this period could be redeemed for educational purposes by teaching great hymns and relating them to the curriculum material. The congregational rehearsal, usually planned for an evening or midweek service, has proved very effective. Hymn festivals, built around a central theme or seasonal emphasis, can provide opportunities for learning.

The choir must also be considered in our planning. Such a small thing as a simple procession into the choir loft rather than

wandering up from the congregation would be a distinct improvement in many situations. A regular, planned rehearsal should be a must for every choir. In some cases, where the assembling of the choir leaves the congregation depleted and without anyone who will sing, it is perhaps wiser to dispense with the choir and seek to build a singing congregation. The average choir found in the typical small church will rarely sing responses or an anthem, and their talents can be used to better advantage if they are seated in the congregation, encouraging others to sing. A regular rehearsal might still be held with these singers.

One other training opportunity is worth considering. The regular leadership training program of The Methodist Church provides a course in church music that may be taught in either a first series (six sessions) or second series (ten sessions) school. Most certified instructors adapt the course to this way. However, our experience has been that greater value is received when it is taught at the local church level.

The results of larger training schools and music institutes are often lost because local churches lack the necessary organization to transfer what has been learned from the leader who attends the school to the congregation. Again, the leadership training school in the local church reaches enough people to create an impact on the entire congregation and so gives a better basis for following through and building on the results of the school.

Above all, we need to see and to help others see that the music of the church and the singing of hymns is primarily a proclamation of the Gospel message. We are ministers of the Word, the truth of God in song. Therefore, the choice of a hymn becomes as important as the preparation of a sermon. It cannot be left to chance or custom or familiarity. We must sing something important and meaningful about God and man and their relationship together. With such a ministry in our hands we dare not be too timid or fearful to take the next step.

A congregational rehearsal can be an important next step for your church. Ted Davis

meet the needs of persons with music responsibilities in local churches and church schools. The course is sometimes offered on a district or sub-district level and has values in training leadership when conducted in

take a goo

"Plunk!" A resonant chord from the organ shatters the reverent atmosphere created by the pastoral prayer at this high point in the worship service. As if that isn't distracting enough, the choir oozes in uncertainly with a looooooong "Amen" or a response which might as well be in Greek as far as understanding the words! An exaggeration? Of course (or shall we say perhaps), but let's face it, we get into careless habits in our worship services, and we need to hold out our work at arm's length and really study it more often. How like a piece of tapestry it is, woven carefully or thoughtlessly, shimmeringly lovely or distressingly lumpy. What beauty there is in a fine piece of tapestry—the intricate design and the subtlety of coloring seem to spring into life as we study it.

Now if we are to achieve this perfection in our tapestry, let us first consider our "weavers": ministers, directors, organists, music committees, choir members of all ages and many helpers. Some are skilled, a few are indifferent and careless, many are beginners in this art. Carefully-planned instruction for them is a MUST. Close co-operation, planning together as a team, keeping the whole pattern in our minds, colors and materials carefully selected so that each part of the service adds new color and design. It is up to us as church musicians to become increasingly expert in preparing our work for this tapestry of worship.

Prelude, hymns, responses, anthems, offertory—goodness, what a wonderful array of tools at our command! If only we use them efficiently and expertly.

Our congregation comes to us each Sunday morning from all sorts of situations; from peaceful harmonious homes, from angry bickering, disappointments, illness, suffering, from all kinds of human experiences. We must turn their thoughts and emotions to a higher plane, bringing them into the presence of a loving, understanding God to whom they may turn for help, inspiration and strength for the tasks ahead.

The organist starts this trend with the prelude, softly beginning to weave the background for our planned pattern, creating an atmosphere of reverence—not playing just any piece of music but choosing thoughtfully, with the whole picture in mind. More and more we become conscious of the tremendous responsibility placed upon us as church musicians. Hats off to the many fine organists who skillfully guide without dominating, support without drowning the singers.

The worshiper now becomes conscious of a brighter color as the choral call to worship starts its design, blending bright golden threads over the background which has been woven by the prelude. Are we lax in rehearsing our responses so that they have become dull and tattered? Perhaps they are too familiar to our choir. A new polish sometimes comes by an occasional change, particularly at different seasons and holydays of the year. Spend time rehearsing responses *every week!* It brings back the luster and beauty that should be there.

And the hymns! What unworthy material we sometimes present to our Maker! Does your church have the prevailing and contagious virus "congregational lockjaw"? Well now, let's set about oiling those jaws and limbering reluctant tongues with some interesting bits about how we came by this second best seller in the world—that hymnal you hold so carelessly in your hand. Try a good old-fashioned hymn sing with an expert leader; a study of some of our great hymns in your MYF or in any of your church groups; a few sentences about one of the morning hymns in your bulletin. Let the congregation read one of the hymns occasionally while the organist plays the hymn tune softly.

Experiment with hymns for your anthems. "Doctor" a hymn by adding a descant to one or two of the stanzas or by singing part of the hymn in unison with a re-harmonized accompaniment on the organ. Did you read the fine articles in MUSIC MINISTRY by Jane Marshall who gave us so many excellent ideas about new and interesting ways of using hymns? Try some of them; they work! Hymns make excellent antiphonal material by using two choirs or congregation and choir. Your hymnal is filled with duets, solos, quartets and stirring unison material, thus blending many different colors skillfully into your tapestry and lending new brightness to the sometimes drab pattern. Anyway, *do something* about it, then listen with a real thrill to the depth of beauty that rightfully belongs to good robust hymn singing.

look . . .

at your weaving

by alice t. bartlett

The worshipers present humble spirits to God through the prayer of confession, asking forgiveness for the many sins of commission or perhaps more often of omission. This brings the soft purple and even the black of sin and guilt into our weaving. Then when the minister prays for us and the choir responds, spirits are lifted and our tapestry seems to become dazzling white, as if it were truly "washed" by the One who made the supreme sacrifice for us. Can a choir be so thoughtlessly trained that they respond with a poorly prepared "Amen" at this high point in our worship pattern? God forgive us for our inertia, grant us the will to smooth out the unsightly material which sometimes comes from the choir loft.

Now let's think about the anthem or anthems, the time in the service when, with the organist, the choir takes complete charge of the "loom." Are we alert and eager to choose just the right type to fit into the pattern chosen? So much trite, worthless, and even gaudy material comes to us. It is so easy to choose an anthem which can be quickly learned and easily sung but which has no real message. Let us resolve to be more careful in our selection, remembering that we are speaking to God for our people. What a responsibility!

When choosing an anthem, and the same rules apply to the solo or to any music sung in the church service including the hymns, ask yourself these questions:

1) Do the words bring a consciousness of God's presence?
2) Are the words in keeping with the teachings of Jesus?
3) Does the text have a bearing on the problems of life?
4) Are the words wholesome and natural, the meaning clear?
5) Does the music arouse feelings of praise, prayer, humility or dedication?
6) Is the tune pleasing and well suited to the words?
7) Will it fit into this church service?
8) Can it be sung without a strain on the voices of my choice?
9) Is it within the capability of my choir, yet needs work to bring out the meaning intended by author and composer?

At least six of these should be answered in the affirmative.

The offertory is another opportunity to be skillful at the "loom" and adds to the growing pattern, whether it is another anthem, an organ selection or other form of church music. The offering of our tithes and talents comes to us from the ancient sacrifice at the altar in Solomon's Temple. How colorful it must have been—the priests in their resplendent robes, the Levitical chorus and orchestra! If only we could be a Temple mouse for a few minutes! The overwhelming magnificance of the service could make us hang our mousely head in shame when we think of the scrabbling preparation that is sometimes made for this holy moment of dedication. In First Chronicles 9:33 we read that the musicians "were on duty day and night!" Should our "weavers" complain at rehearsing once a week? Shall we, then, plan more thoughtfully so that each part of the tapestry fits together into the complete pattern agreed upon? Pleasing conformity is created by choosing organ music by the same composer who wrote the anthem recently sung or to be sung, or using a selection from the same period in music history, similar in content but contrasting enough to be interesting.

Since the minister presides at the "loom" without our help during the sermon, we will go on with the service. The last hymn is sung; the benediction is pronounced. Then the choir takes the "loom" for the last time. As with the other responses, this one must be equally well done and should leave the congregation satisfied, give them a feeling of consecration, bringing in the green shadings of hope and aspiration, with a true rededication of each worshiper in the church.

So let's practice, practice and practice again those sometimes neglected portions of worship, remembering that the fabric is no stronger than its weakest thread. We all have important responsibilities in weaving this tapestry together.

Is the postlude really something which from habit casually concludes the worship service to cover the confusion as worshipers leave the sanctuary? To a few organists the postlude is their opportunity to show off the versatility of their instrument or their ability at the console. Did you ever hear a loud chord followed by a boistrous number at the close of a sacred moment of dedication, or perhaps "a merry jig from the organ loft dispelled all sober and righteous thoughts"? Let's give the postlude the dignified place it should have in the service, for to most organists it is a weaving together of the loose ends, bringing all to a fitting conclusion. Or could we call it the border of our finished trapestry?

Worship, like a well-ordered tapestry, must evidence thoughtful design.

Look often and critically at your "weaving," and resolve that hereafter your tapestry will continue to grow more and more beautiful so that one day, when He inspects your work, you may hear Him say, "Well done, good and faithful servant."

O Master Weaver, we realize that all of our talent and inspiration comes from You. May we have no more ragged entrances and loose ends to mar the beauty of this tapestry we weave for You. Help us to carefully and prayerfully select clean bright colors, that the pattern of our worship may be perfectly planned and reverently blended, and that we may help in leading our people to a higher, more meaningful experience in worshiping You. Amen.

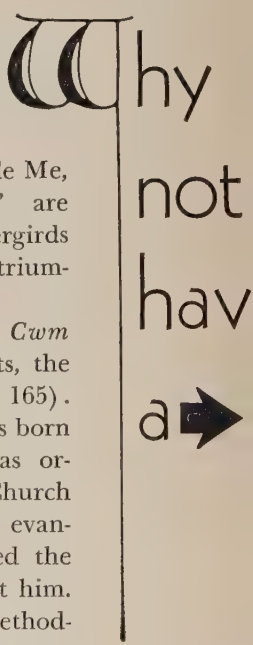
ALTO or soprano? Bass or tenor?" asks the usher as you enter the church. Your answer determines the seat to which you are directed in a section marked off for your voice part. You have just entered a church in Wales and are attending a Gymanfa Ganu, known to us as a hymn festival. Welsh churches in this country also observe the custom of holding such a festival annually—a custom that might well be appropriated by any church for a Sunday vesper, midweek service, or a new kind of MYF singspiration. The great Welsh tunes found in *The Methodist Hymnal* provide musical material.

One favorite Welsh tune is *Cwm Rhondda* (pronounced Koom-rrhawn'-tha). It is named for Rhondda Valley in the heart of the coal mining region. This tune was written in 1907 for the anniversary service at Capel Rhondda, Pontypridd. Like many Welsh musicians, its composer, John Hughes, had a humble beginning, starting his career at the age of twelve as a doorboy for a colliery. Eventually he rose to an official position for the Great Western Colliery Company. He was also a deacon and precentor of Salem Baptist Church. In addition to many hymn tunes he composed anthems and Sunday school marches.

For your Gymanfa Ganu, sing *Cwm Rhondda* to a hymn originally written in the Welsh language, "Guide Me, O Thou Great Jehovah" (No. 301). Its author, William Williams, has been called "the Isaac Watts of Wales," "sweet singer of Wales," and "Williams of Panteclyn." This name was given him because he died in Panteclyn in 1791 at the age of seventy-four. He had studied medicine, but at the completion of his undergraduate studies felt a call to preach. He was ordained deacon in the Established Church of England but was refused Holy Orders because of his evangelical views. He then became a Calvinistic Methodist and for forty-five years was a traveling evangelist. He wrote more than 800 hymns in Welsh and more than 100 in English.

This hymn was first published in 1745. Peter Williams is sometimes credited with composing the first stanza when he translated the hymn into English in 1771. Others say that when William Williams translated his own hymn into English the following year, he retained Peter Williams' translation of the first verse. Peter and William Williams were not related but were close friends. Peter was also an itinerant evangelist for the Welsh Calvinist Methodist Church.

Cwm Rhondda is familiar because it is used for Harry Emerson Fosdick's well-known hymn "God of Grace and God of Glory" (No. 279), written for the dedication of Riverside Church in 1930.



Both this hymn and "Guide Me, O Thou Great Jehovah" are prayers. *Cwm Rhondda* undergirds these texts in a vigorous, triumphant fashion.

The third hymn used with *Cwm Rhondda* is "Look, Ye Saints, the Sight Is Glorious" (No. 165). Thomas Kelly, its author, was born in Ireland in 1769. He was ordained in the Established Church in 1792 but was so warmly evangelistic the archbishop closed the pulpits of the diocese against him. Kelly then set up his own Methodist "connection." He wrote many excellent hymns (Nos. 163, 167).

A second Welsh tune used three times in the hymnal is *Hyfrydol* (pronounced Hu'-fru-dul), meaning "good cheer." It was composed by Rowland Hugh Prichard and was first published in 1855. Prichard had a good voice and was precentor of his church. His book *The Singer's Friend* was composed large-

ly of his own hymn settings. He also composed a small songbook for children. At the age of sixty-nine he became assistant to a loom-tender, continuing in this position until his death seven years later.

Hyfrydol is an easy tune to sing because except for one note it is confined to the range of a fifth. It is the setting for "Praise the Lord, Ye Heavens Adore Him" (No. 11). The author of this hymn is unknown. It was pasted into the Foundling Hospital Collection of 1796.

Hyfrydol is also used as the setting for Charles Wesley's Christmas hymn "Come, Thou Long-expected Jesus" (No. 84).

A third hymn set to *Hyfrydol* is William Pierson Merrill's Thanksgiving text "Not Alone for Mighty Empire" (No. 543). The author was pastor of the Brick Presbyterian Church in New York City for many years and is also known for his hymn "Rise Up, O Men of God" (No. 267).

One of our greatest hymns with a Welsh tune is "Once to Every Man and Nation" (No. 263). It is set to *Ton-Y-Botel,* which means "tune in a bottle." The name comes from a story that the tune was found in a bottle cast up on a beach in Wales after a storm. The truth is not so romantic. It was written by Thomas John Williams, who was born in Wales in 1869. It is also known by the names *Ebenezer* and *Assurance.*

The hymn "Once to Every Man and Nation" by James Russell Lowell is a cento from his poem "The Present Crisis" which he wrote in protest against the Mexican War. It has a message and challenge that are timeless. The tune *Ton-Y-Botel* is a bit difficult but is worthy of extra effort to learn.

A more familiar Welsh tune is *Ar-Hyd-Y-Nos* (pronounced Arr-heed'-i-naws), used in our hymnal as a setting for "God That Madest Earth and Heaven" (No. 43). *Ar-Hyd-Y-Nos* means "on length of night" and is well known as the ballad "All Through the Night." Many Welsh tunes are stirring and rousing, suited for challenging words on social justice. In contrast, this hymn is quieter and more like a lullaby. This would be a good choice for the closing hymn in your Gymanfa Ganu.

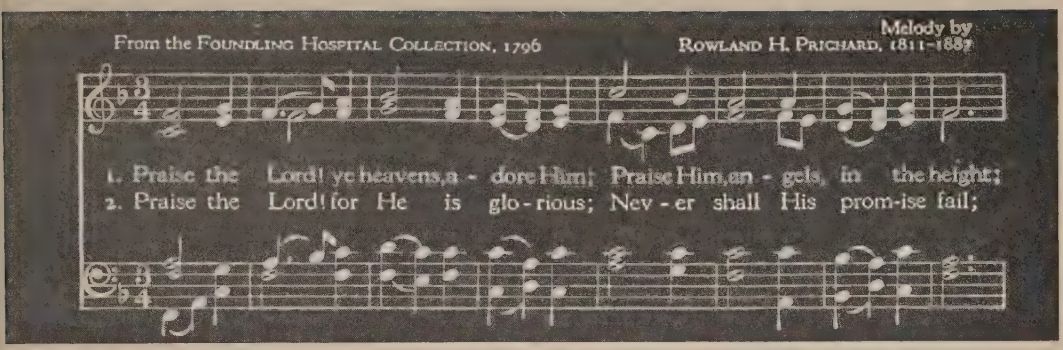
Oten hymn tunes are written to fit the words, but the words "God That Madest Earth and Heaven" were written for this tune by Bishop Reginald Heber after he had heard the melody played by an old Welsh harper. He wrote only the first stanza, however, and it was almost a century later that Frederick Lucian Hosmer, a noted Unitarian minister and hymn-writer, added the second.

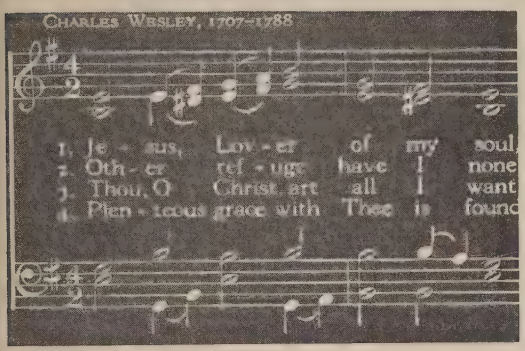
Not so familiar a tune, but not difficult, is *Joanna* (meaning "The Lord is gracious"), a Welsh melody from the early nineteenth century. This virile tune is set to "Immortal, Invisible, God Only Wise" (No. 64), written by Walter Chalmers Smith (1824-1908), a Scottish minister. If your congregation doesn't already know it, this hymn is certainly worth learning.

Perhaps Charles Wesley's best-loved hymn is "Jesus, Lover of my Soul" (No. 338). The third tune to this hymn, and perhaps the best, is *Aberystwyth* (pronounced a-burust'-with or commonly, a-brust'-with). This name came from the Welsh seaside resort and university town where its composer Joseph Parry (1841-1903) lived. In 1863 Parry won a prize for a hymn tune in the National Eisteddfod, and a fund was raised to give him a musical education. Later he became professor of music at University College, Aberystwyth, and still later, lecturer at University College of South Wales, Cardiff. As a composer he was known for his opera, oratorios, cantatas, and orchestral works.

The Welsh tune *Meirionydd* (pro-

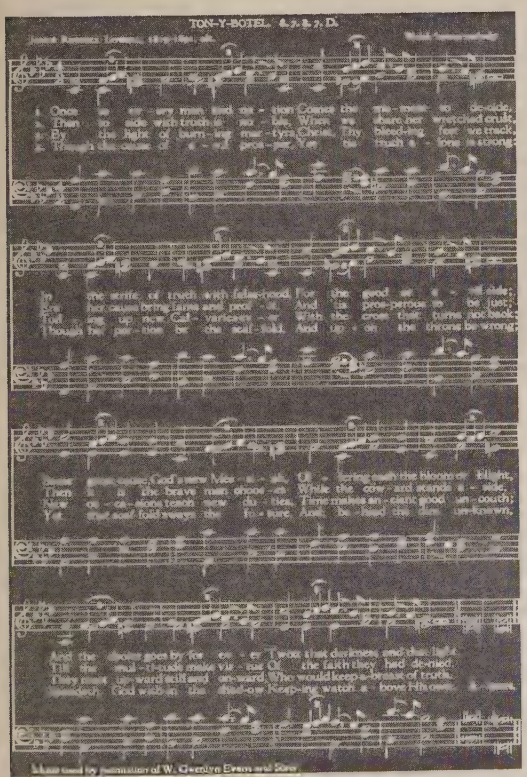
Gymanfa Ganu?


From the Foundling Hospital Collection, 1796
Melody by
Rowland H. Prichard, 1811–1887
1. Praise the Lord! ye heavens, a - dore Him; Praise Him, an - gels, in the height;
2. Praise the Lord! for He is glo - rious; Nev - er shall His prom-ise fail;


Charles Wesley, 1707–1788
1. Je - sus, Lov - er of my soul,
2. Oth - er ref - uge have I none
3. Thou, O Christ, art all I want
4. Plen - teous grace with Thee is found

nounced Mer'-i-on-eth) is used twice in the hymnal. It is named for the county adjoining the composer's home. Meirionydd is the location of Harlech Castle, subject of the well-known Welsh song "March of the Men of Harlech." The composer of *Meirionydd* was William Lloyd (1786-1852), a farmer who also taught singing. This tune is used as the setting of "Come

BY HELEN G. JEFFERSON



Unto Me, Ye Weary" (No. 194) by William Dix, nineteenth century British layman who was also known as the author of several devotional works.

Meirionydd is also used for "The Voice of God Is Calling" (No. 454). This hymn was written by the noted preacher John Haynes Holmes. It is interesting to note that both hymns using this tune speak of a divine voice. In the first one it is a voice "of pardon, grace and peace." In the second it is a stirring, challenging voice, summoning to service.

Welsh people are noted for their excellent voices and love of singing. They sing heartily, and Welsh tunes are most effective when sung by a large group. To assure the success of your Gymanfa Ganu, teach the hymns to your choir in advance and have choir members sit in the congregation for the service. A Gymanfa Ganu may help instill the spirit of Welsh hymn singing in your congregation.

on the folio

BY CARLTON R. YOUNG

SALVATION BELONGETH UNTO THE LORD. Here is a welcome addition to the a cappella repertoire. It looks easy, but there are several pitfalls to avoid. First, the dynamic level is clearly indicated in the score and is essential to understanding the development of the anthem. The quieter the beginning the more effective the climax at measure 35.

Second, recite the text in the rhythm of the anthem and observe how the inflection of the words is closely related to the changes of meter. A good beginning for your choir would be to do just this. A few conducting problems should be apparent. See especially measures 31-36. Conduct measure 31 in two groups of three each; 35 in three groups of two; 36 as 2 plus 3. Another vocal problem could develop because the soprano line stays at middle range. Avoid any tendency to "push" soprano tone to give it a more prominent sound.

Actually, if the lower voices stay in tune and are together in their vowel production, the soprano line will float on top with little effort. Note: pronounce Hosanna: Ho-sah-nah, not Ho-sa-nuh.

SAW YOU NEVER IN THE TWILIGHT. Epiphany texts are coming into their own these days as the significance of this season is restudied by the non-liturgical churches. This text should have an immediate appeal. Avoid any tendency to dramatize it or to move the tempo beyond the suggested 92 mm for a quarter note. Even though not indicated in the score, be sure to sustain the vowel "ah" in twilight (measure 6) through measure 14. You may want to use a flute on the right hand melody.

CHRISTMAS. These short SSA (TB) settings should find extensive use in more liturgically minded churches. However in the non-liturgical congregations they could serve very well as introits or responses to Scripture. "Christmas" is set in antiphonal fashion, the unison men answering the SSA women's voices in measures 1-4; the men taking the lead 5-8; altos 9-13; men 14-16. It is very important in your pre-rehearsal anlaysis of this setting to understand the intent of the composer. Only through intense study of small vocal forms can one ever master larger forms. It is axiomatic that a choir will seldom rise above the level of the director's understanding. Make the most of the infrequent dotted eighth and sixteenth pattern; line up in a precise way the two eights against it. Note that the composer has indicated places for breaths with a comma. Other places for breathing are the quarter and eighth rests. With this in mind, insist that your choir hold *all* notes their entire value.

AT THE GATE OF THE YEAR. This will take a little work! Begin with your own preparation so as to be able to anticipate the response of your choir when they hear the anthem for the first time. In your preparation: 1) Play, or have someone play for you, the accompaniment; notice its independence from the choral line. 2) Sing through each choral line; then play the four parts on the keyboard. 3) Study the text. A very good idea would be to prepare the soloist and have him sing the first section for the choir. After they have recited the entire text, the unison and four-part passages will then take care of themselves. The choral line beginning with measure 14 should not be put with the accompaniment until it is well assimilated by the choir. Remember that the quarter note is constant, in spite of the changes from 3/4 to 4/4, et cetera. The climax at measure 31 will be lost when the SATB line moves to SSAATTBB unless the transition is carefully rehearsed. This, of course, means bringing the *B* 6/4 chord in tune.

A VIRGIN MOST PURE. One of the problems in this piece is that of fingering. The long sequences of consecutive thirds to be played by one hand require the crossing of longer fingers over shorter ones and occasional finger substitution in order to keep perfect the legato line. For example, the first right hand phrase might be fingered: 31, 42, 51, 42, 53, 42, 31. Work out and write into the score all fingering to be used. One of the beauties of this piece is the contrasting phrasing between hands. Observe carefully! Suggested registration: Sw. flutes 8′, 4′, (2′); Ch. clarinet, viola, or mild 8′ principal; Ped. soft but clear 16′ and 8′ tone. To effect the build up on the second page on a two-manual organ, add principal tone to Swell instead of going to the Great.

music ministry

SALVATION BELONGETH UNTO THE LORD . . *Evan Copley*

SAW YOU NEVER IN THE TWILIGHT . . . . . *Robert J. Powell*

CHRISTMAS . . . . . *Jan Bender*

AT THE GATE OF THE YEAR . . . . . *Orvis Ross*

MEDITATION ON "A VIRGIN MOST PURE" . . *Eric H. Thiman*

folio folio folio folio folio

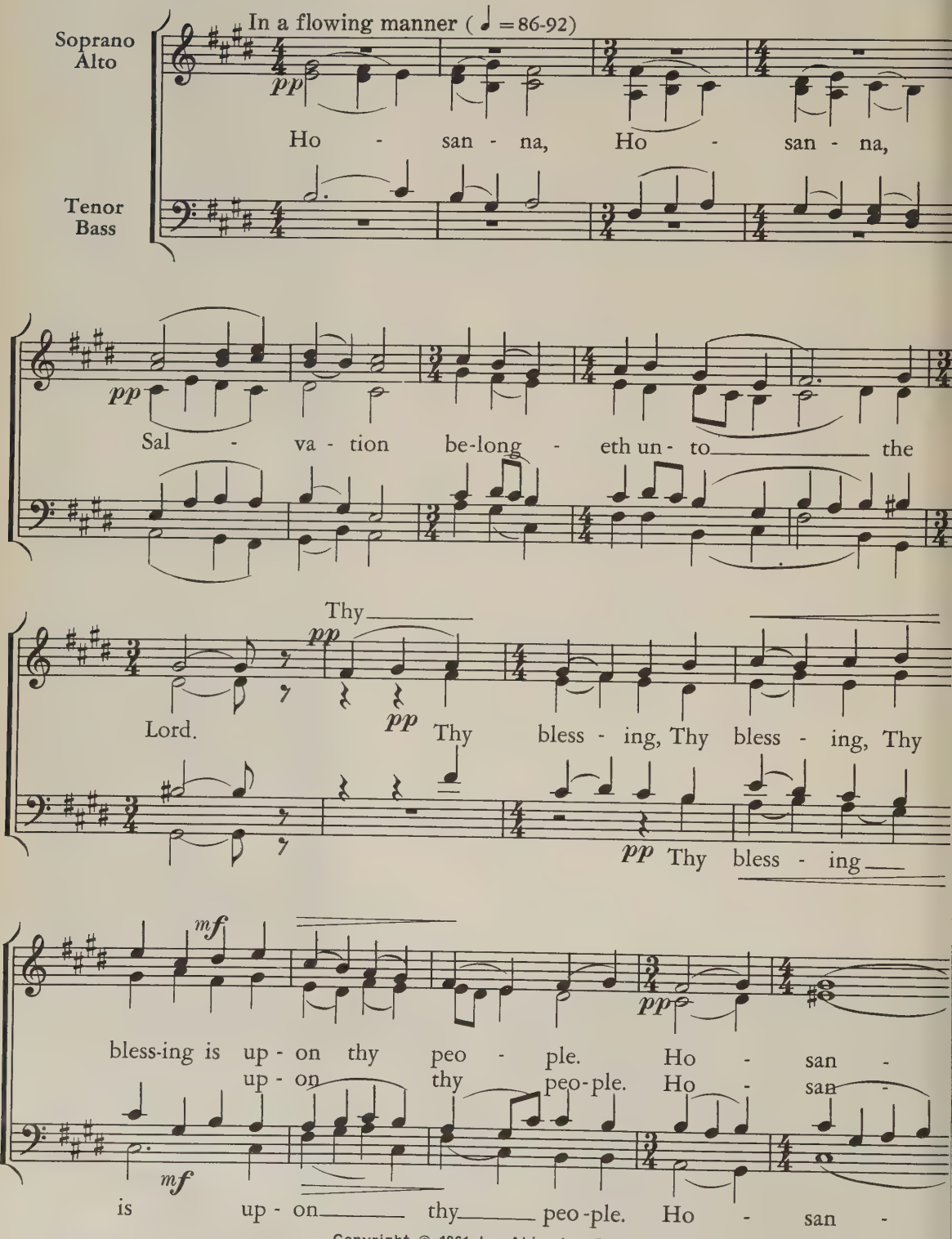
SEPTEMBER 1961

Salvation Belongeth unto the Lord

General Anthem for S.A.T.B. Choir

Ps. 3: 8
Matt. 21: 9

EVAN COPLEY


Soprano
Alto
Tenor
Bass
In a flowing manner (♩ = 86-92)
pp
Ho - san - na, Ho - san - na,
Sal - va - tion be-long - eth un - to the
Thy
Lord.
Thy bless - ing, Thy bless - ing, Thy
Thy bless - ing
mf
bless-ing is up - on thy peo - ple. Ho - san -
up - on thy peo-ple. Ho - san -
is up - on thy peo-ple. Ho - san -

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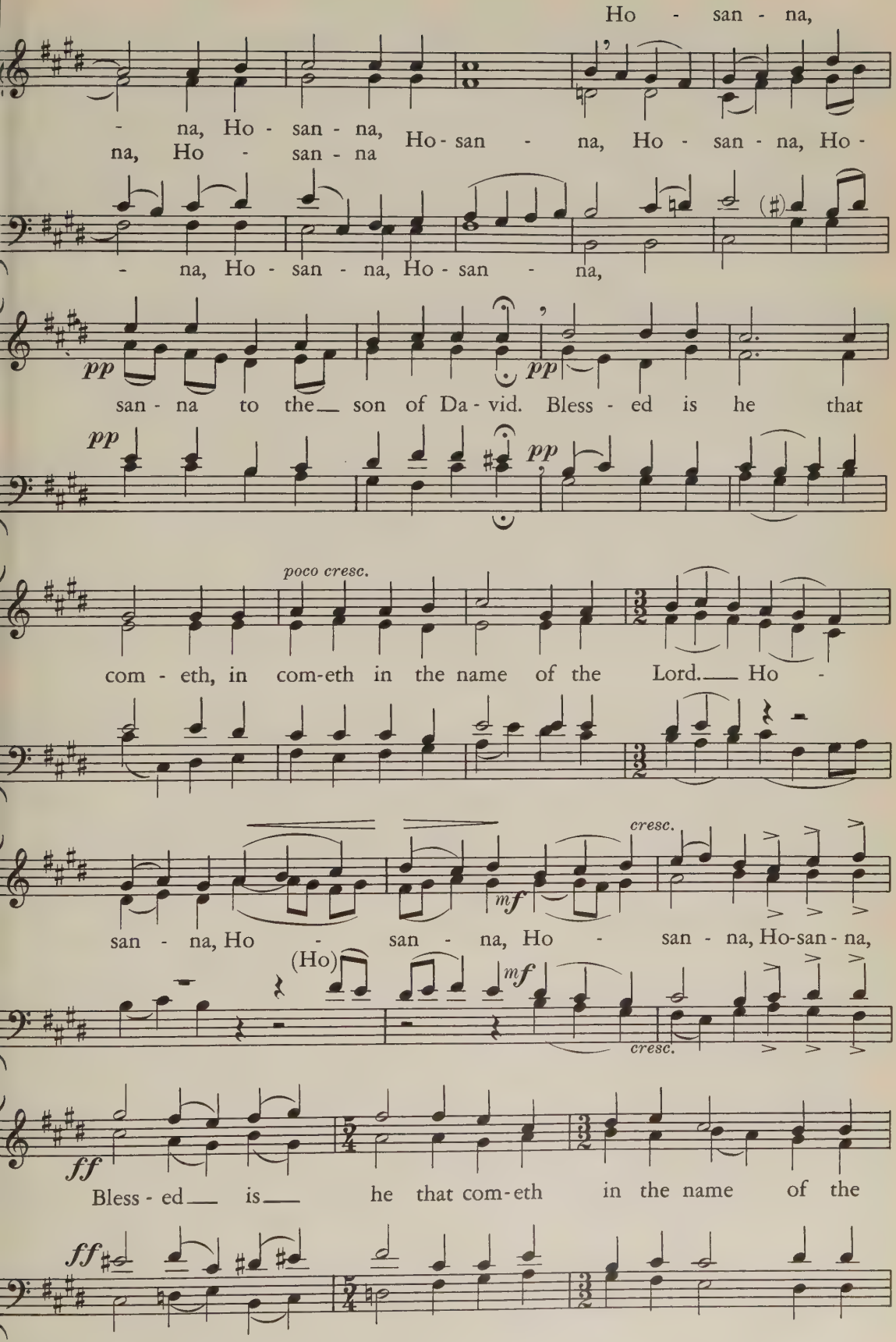
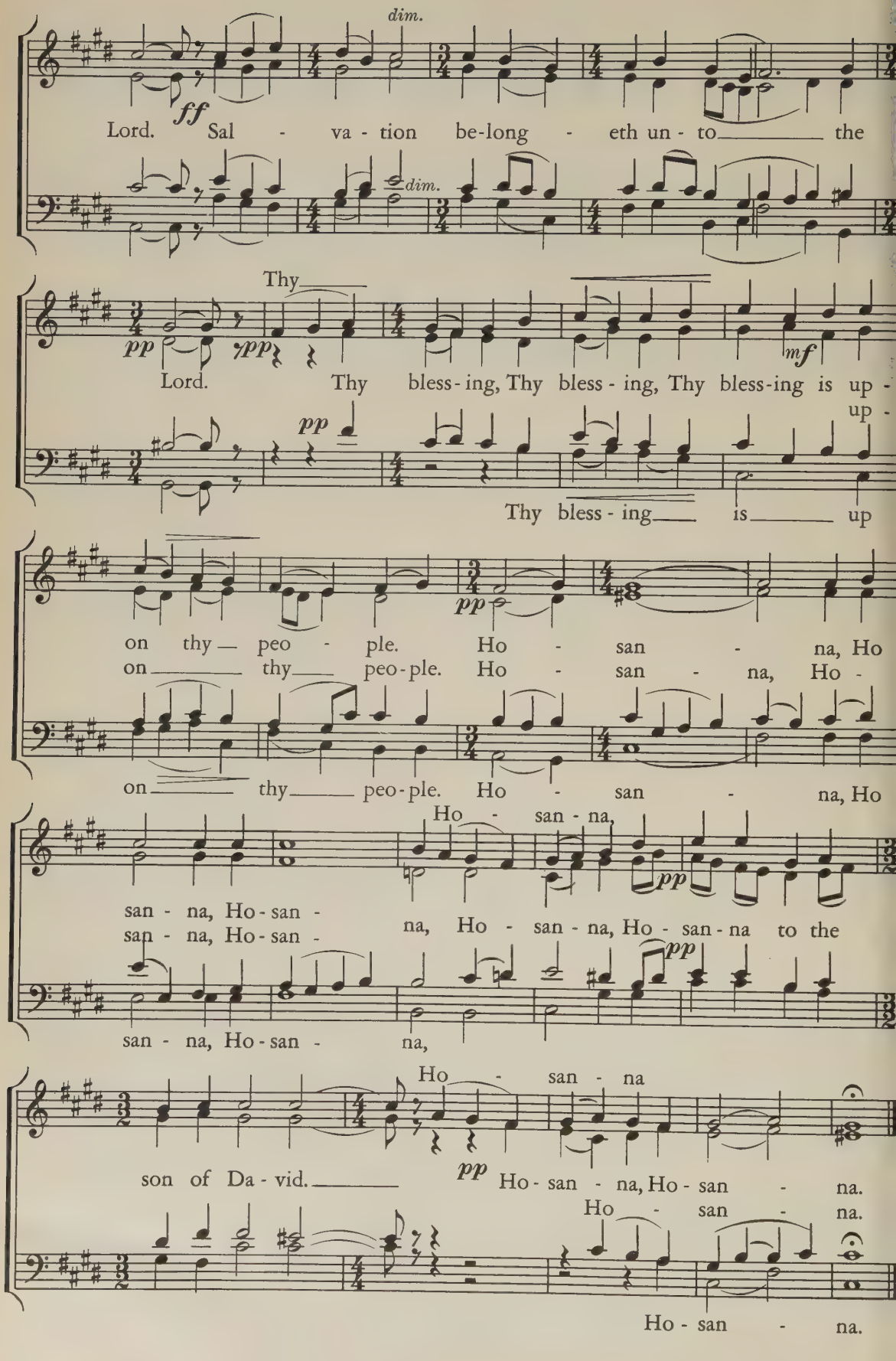

Ho - san - na,
- na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -
na, Ho - san - na
- na, Ho - san - na, Ho - san - na,
pp
san - na to the son of Da - vid. Bless - ed is he that
pp
pp
poco cresc.
com - eth, in com-eth in the name of the Lord. Ho -
cresc.
mf
san - na, Ho - san - na, Ho - san - na, Ho-san - na,
(Ho)
mf
cresc.
ff
Bless - ed is he that com-eth in the name of the
ff

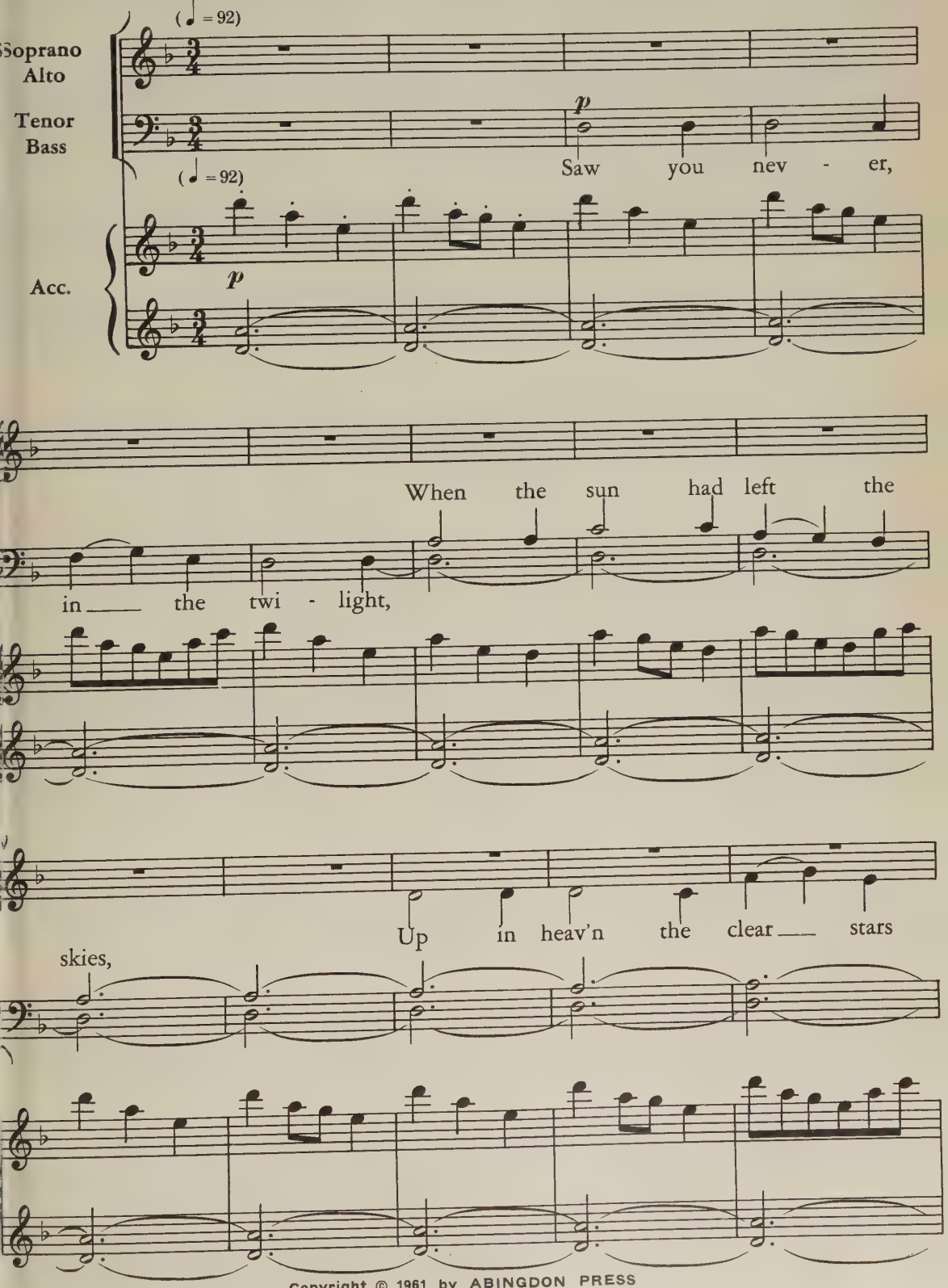

dim.
ff
Lord. Sal - va - tion be-long - eth un - to the
dim.
Thy
pp
pp
Lord. Thy bless - ing, Thy bless - ing, Thy bless-ing is up -
mf
up -
pp
Thy bless - ing is up
on thy peo - ple. Ho - san - na, Ho
pp
on thy peo-ple. Ho - san - na, Ho -
on thy peo-ple. Ho - san - na, Ho
Ho - san - na,
san - na, Ho-san -
san - na, Ho-san -
pp
na, Ho - san - na, Ho - san - na to the
pp
san - na, Ho-san -
na,
Ho - san - na
son of Da - vid.
pp
Ho - san - na, Ho - san - na.
Ho - san - na.
Ho - san - na.

Saw You Never in the Twilight

Christmas (Epiphany) Anthem for S.A.T.B. Voices

F. ALEXANDER

ROBERT J. POWELL



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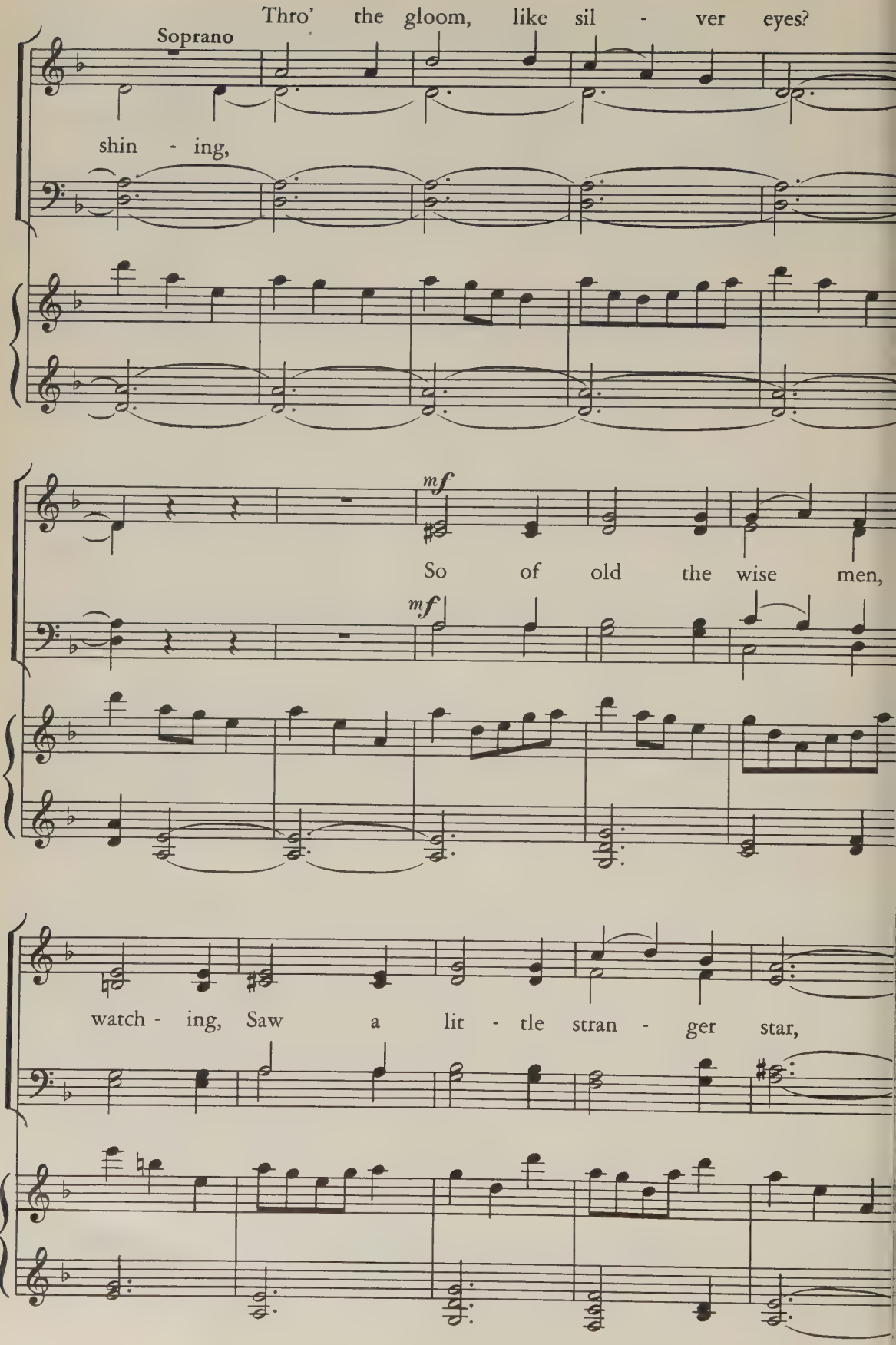
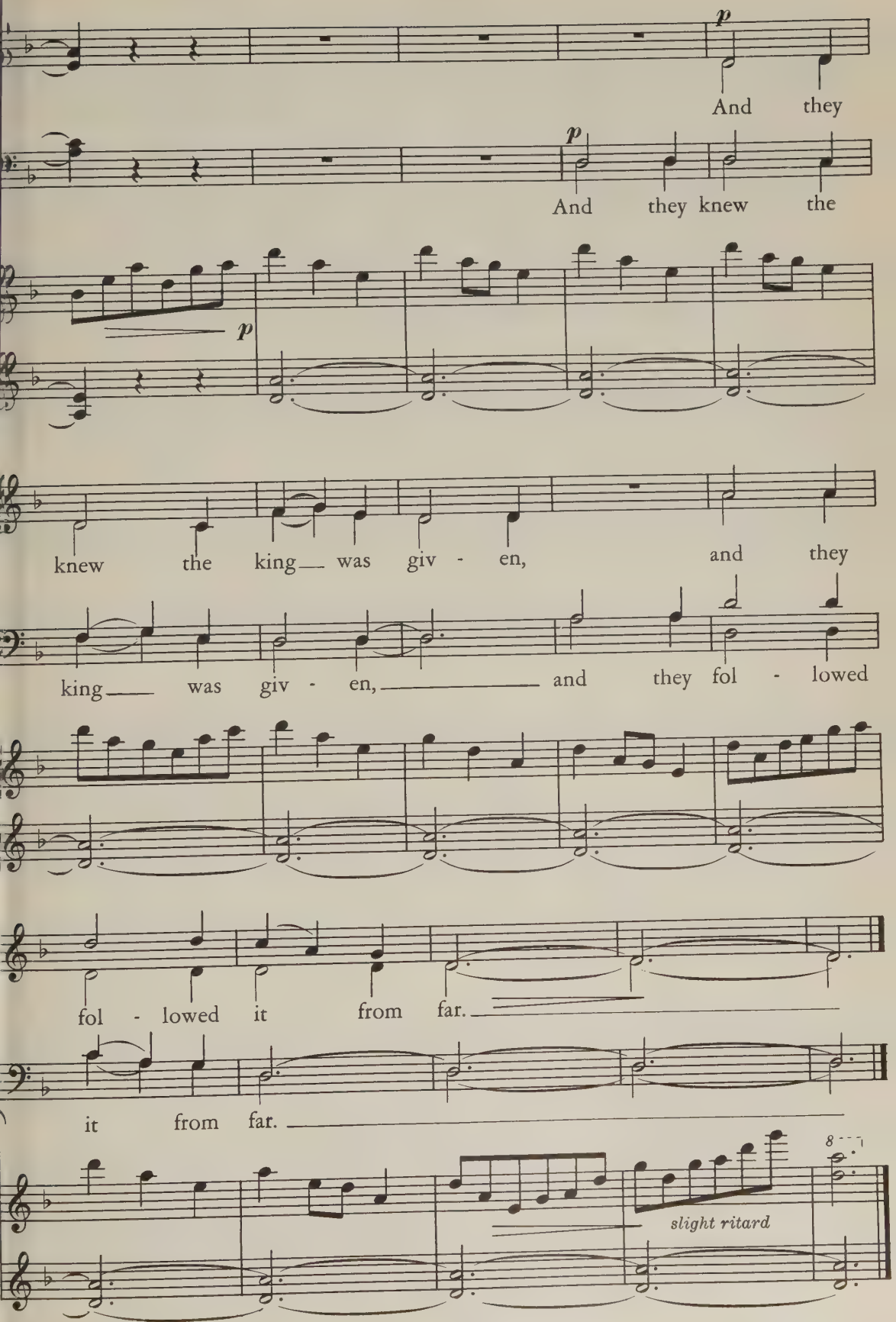
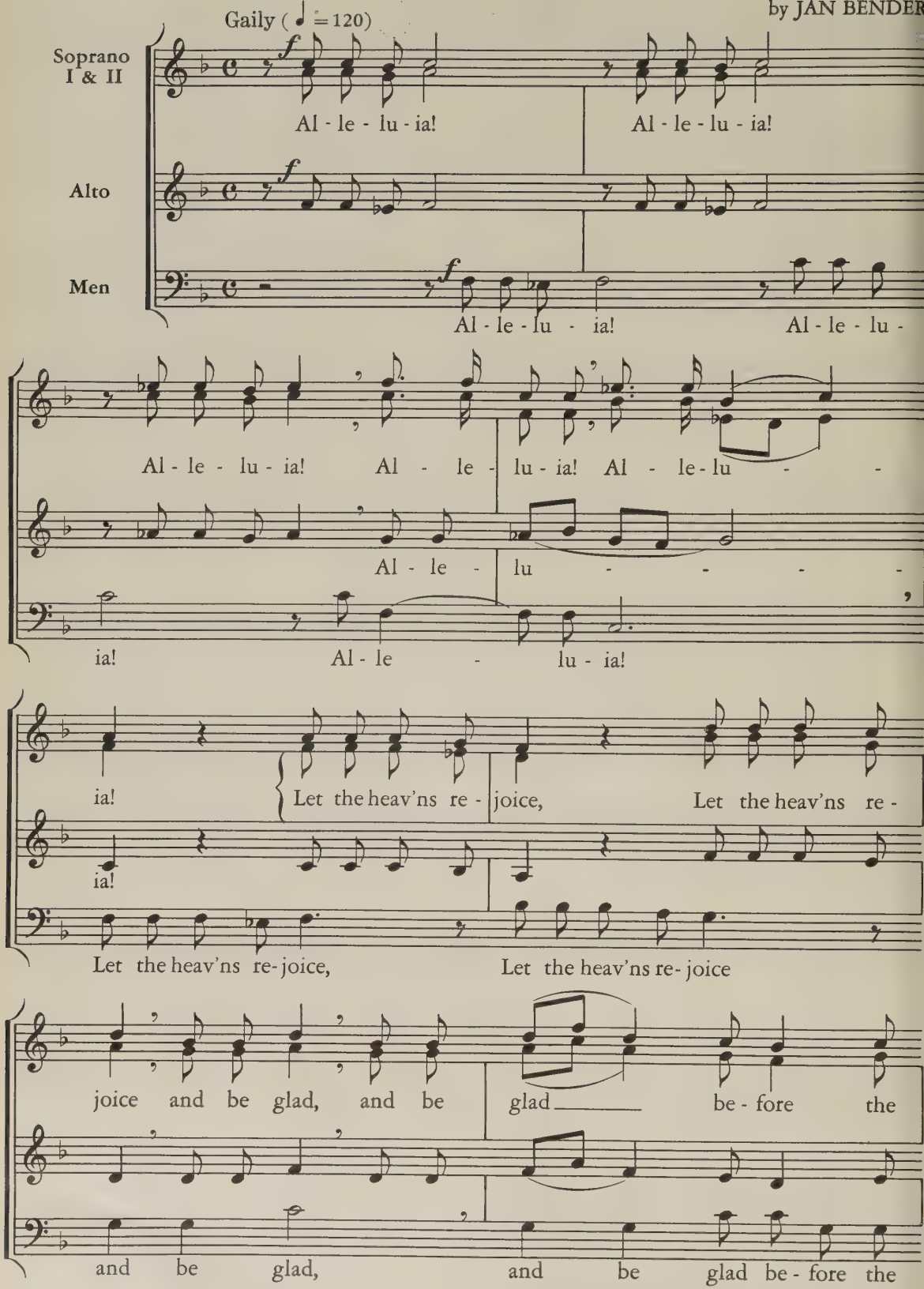

Soprano
Thro' the gloom, like sil - ver eyes?
shin - ing,
mf
So of old the wise men,
mf
watch - ing, Saw a lit - tle stran - ger star,


p
And they
p
And they knew the
p
knew the king was giv - en, and they
king was giv - en, and they fol - lowed
fol - lowed it from far.
it from far.
slight ritard

Christmas

by JAN BENDER


Gaily (♩ = 120)
Soprano I & II
Alto
Men
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!
Let the heav'ns re - joice,
Let the heav'ns re -
Let the heav'ns re-joice,
Let the heav'ns re- joice
joice and be glad, and be
glad
be - fore the
and be glad,
and be
glad be - fore the

from *The Sentences for the Seasons* by Jan Bender

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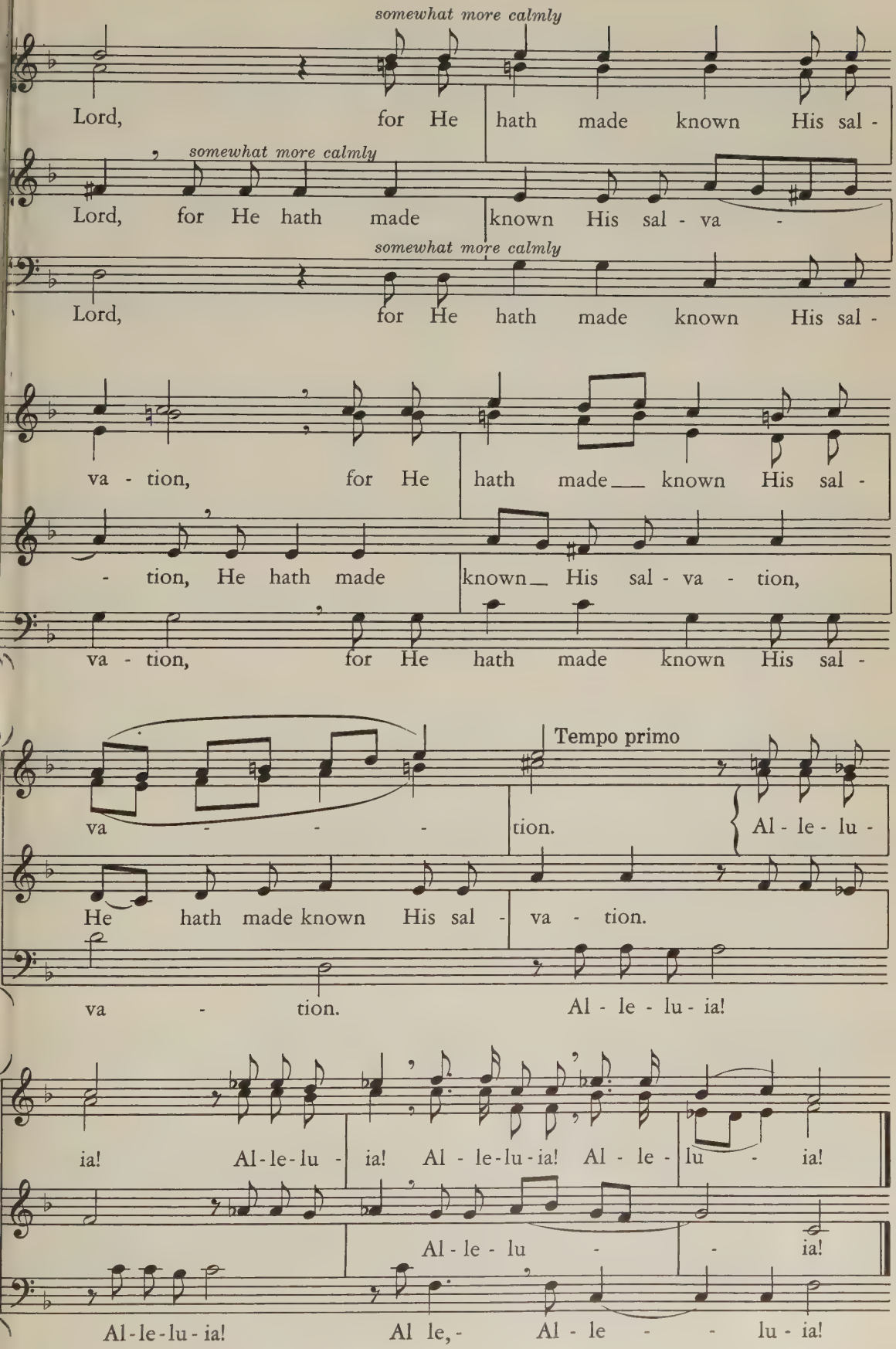

somewhat more calmly
Lord, for He hath made known His sal -
somewhat more calmly
Lord, for He hath made known His sal - va -
somewhat more calmly
Lord, for He hath made known His sal -
va - tion, for He hath made known His sal -
- tion, He hath made known His sal - va - tion,
va - tion, for He hath made known His sal -
va - - - tion.
Tempo primo
Al - le - lu -
He hath made known His sal - va - tion.
va - tion.
Al - le - lu - ia!
ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia! Al le, - Al - le - lu - ia!

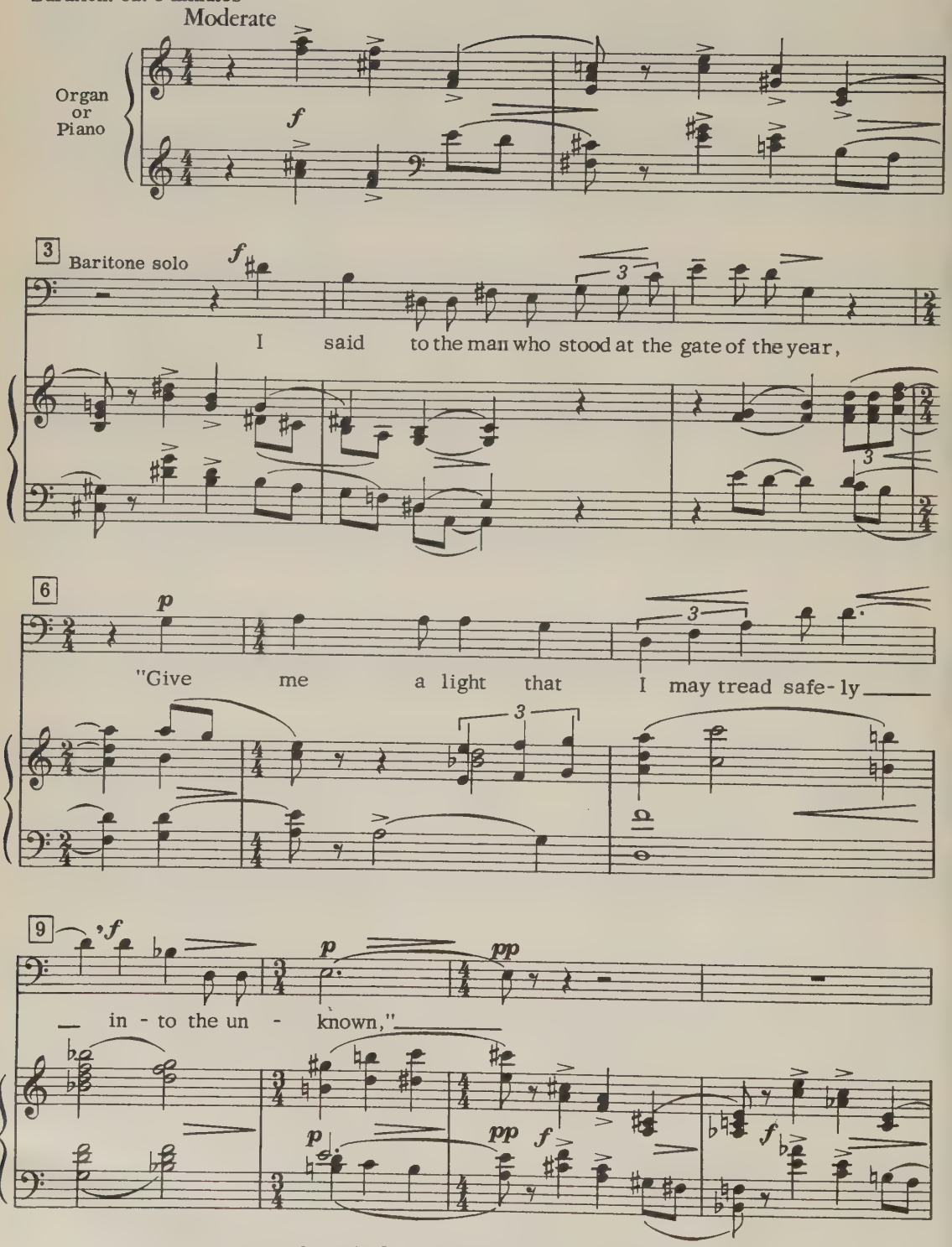
To Dr. David G. Robinson

At the Gate of the Year

M. L. HOSKINS

ORVIS ROSS

Duration: ca. 3 minutes



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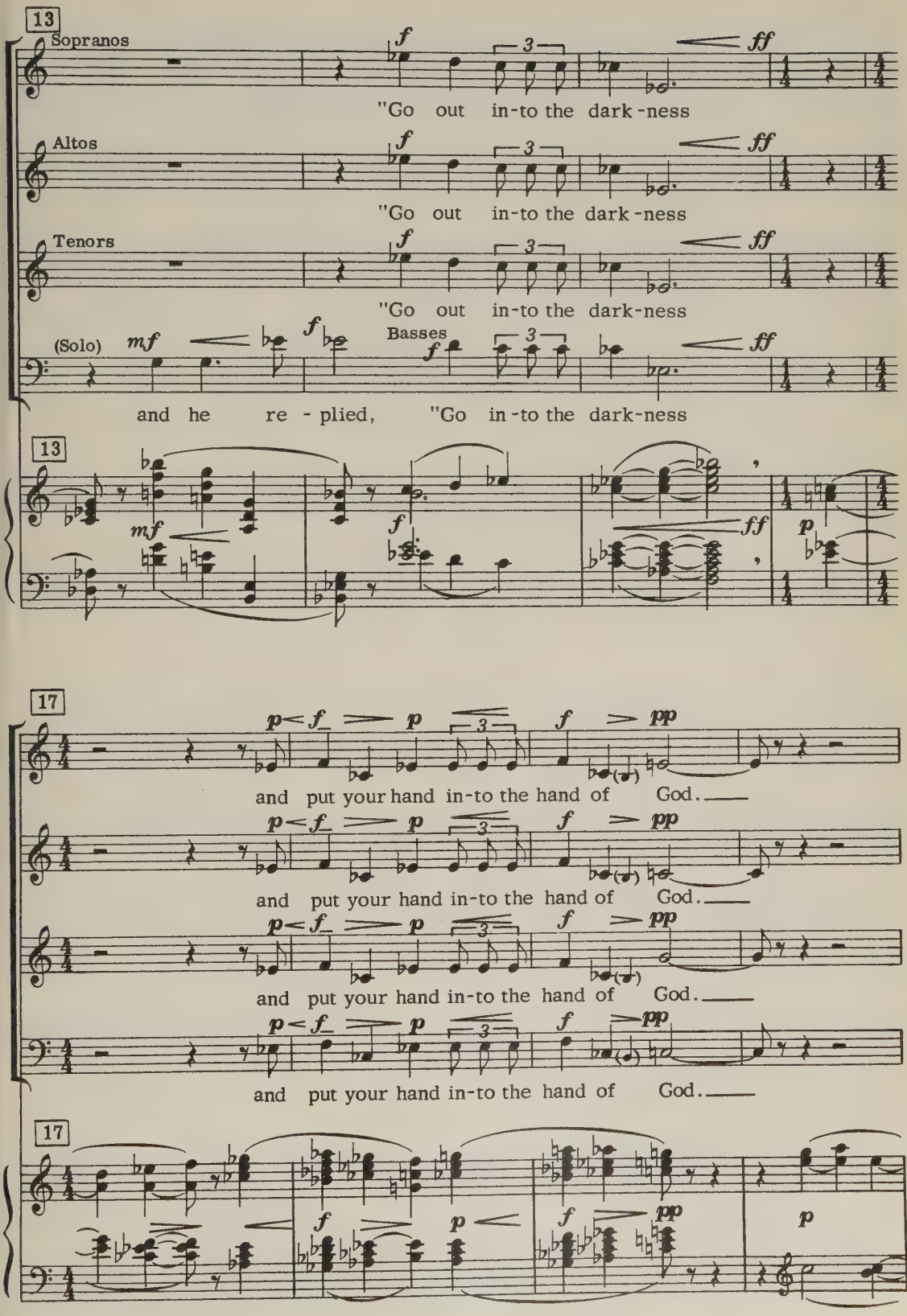
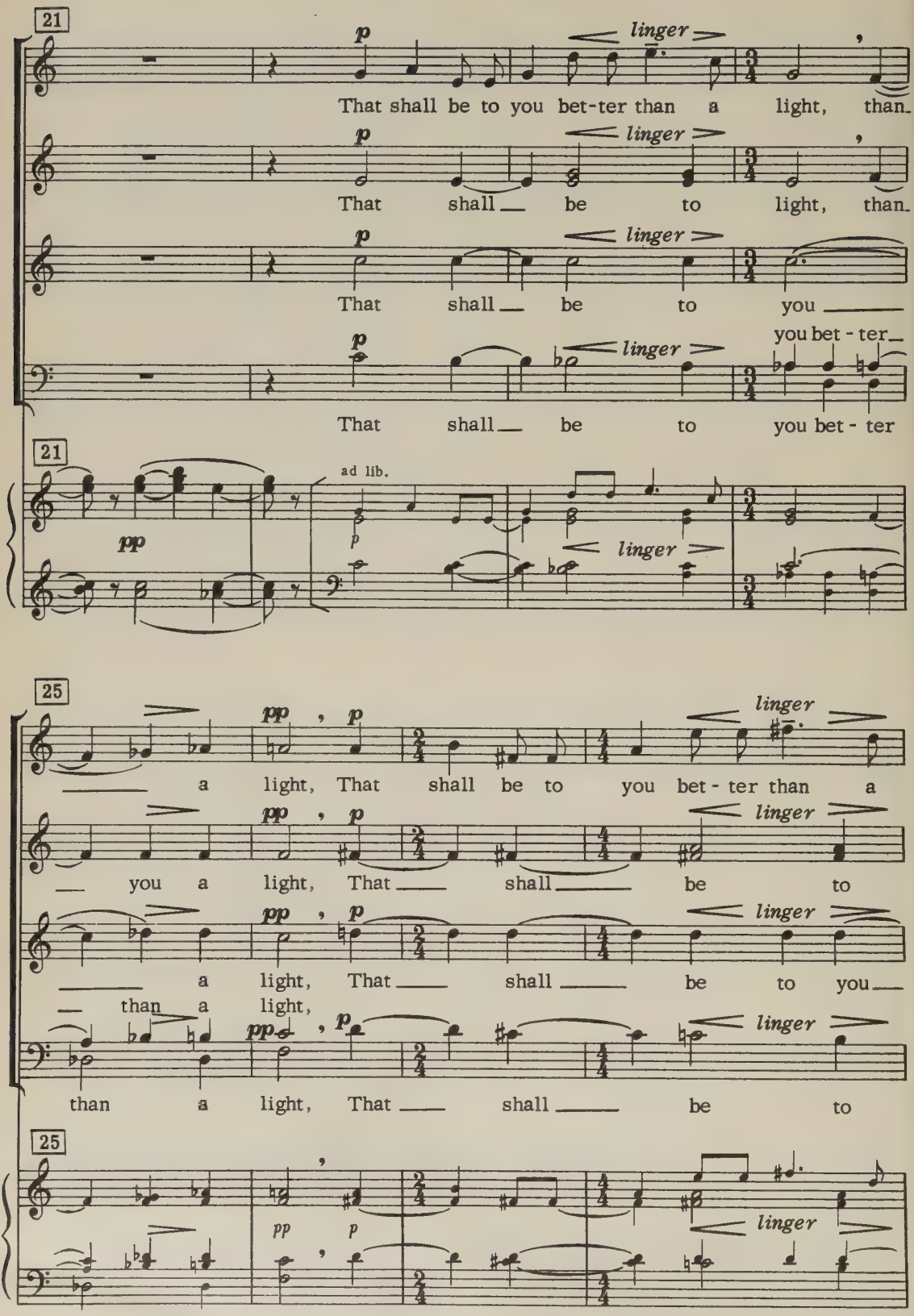
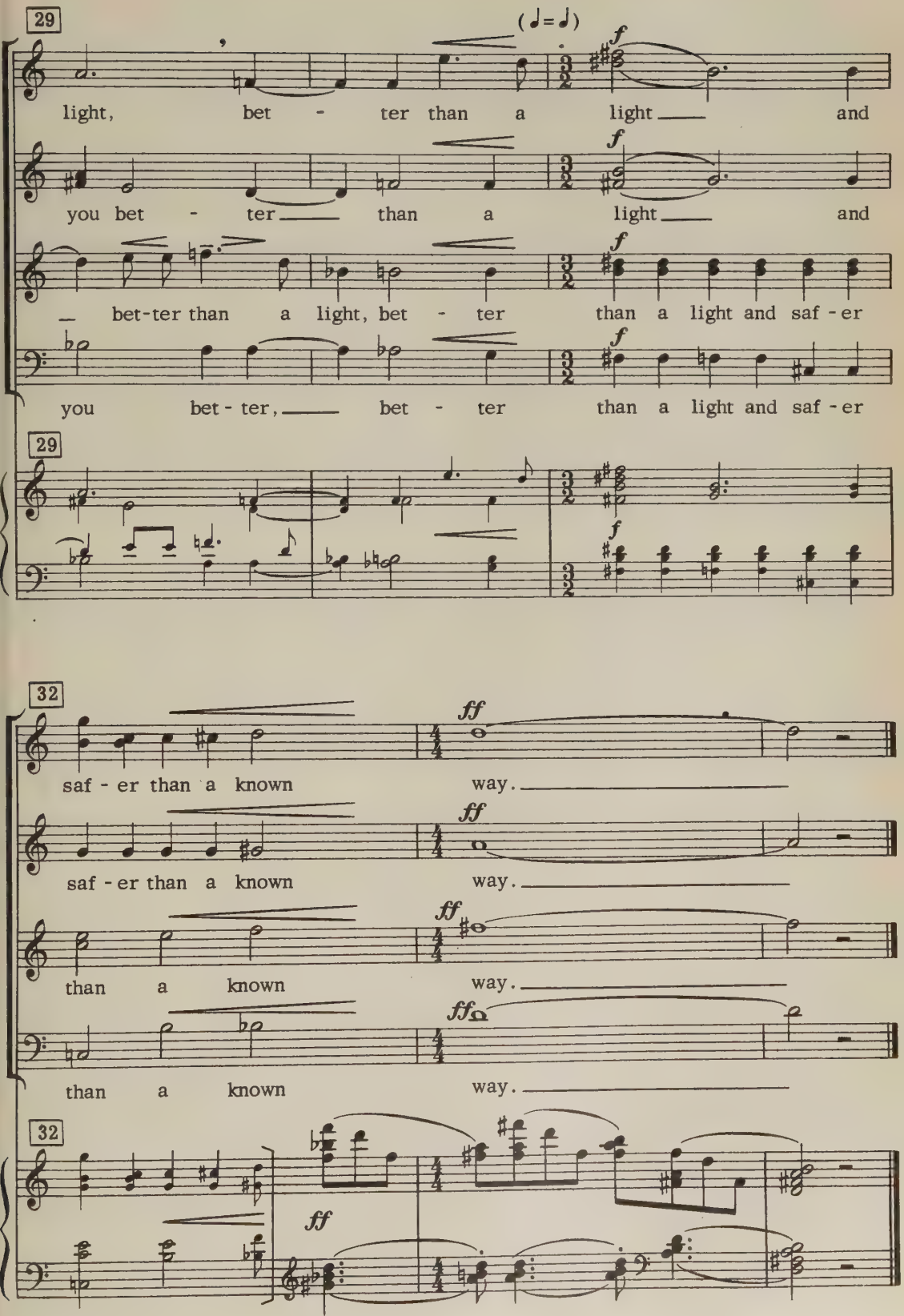
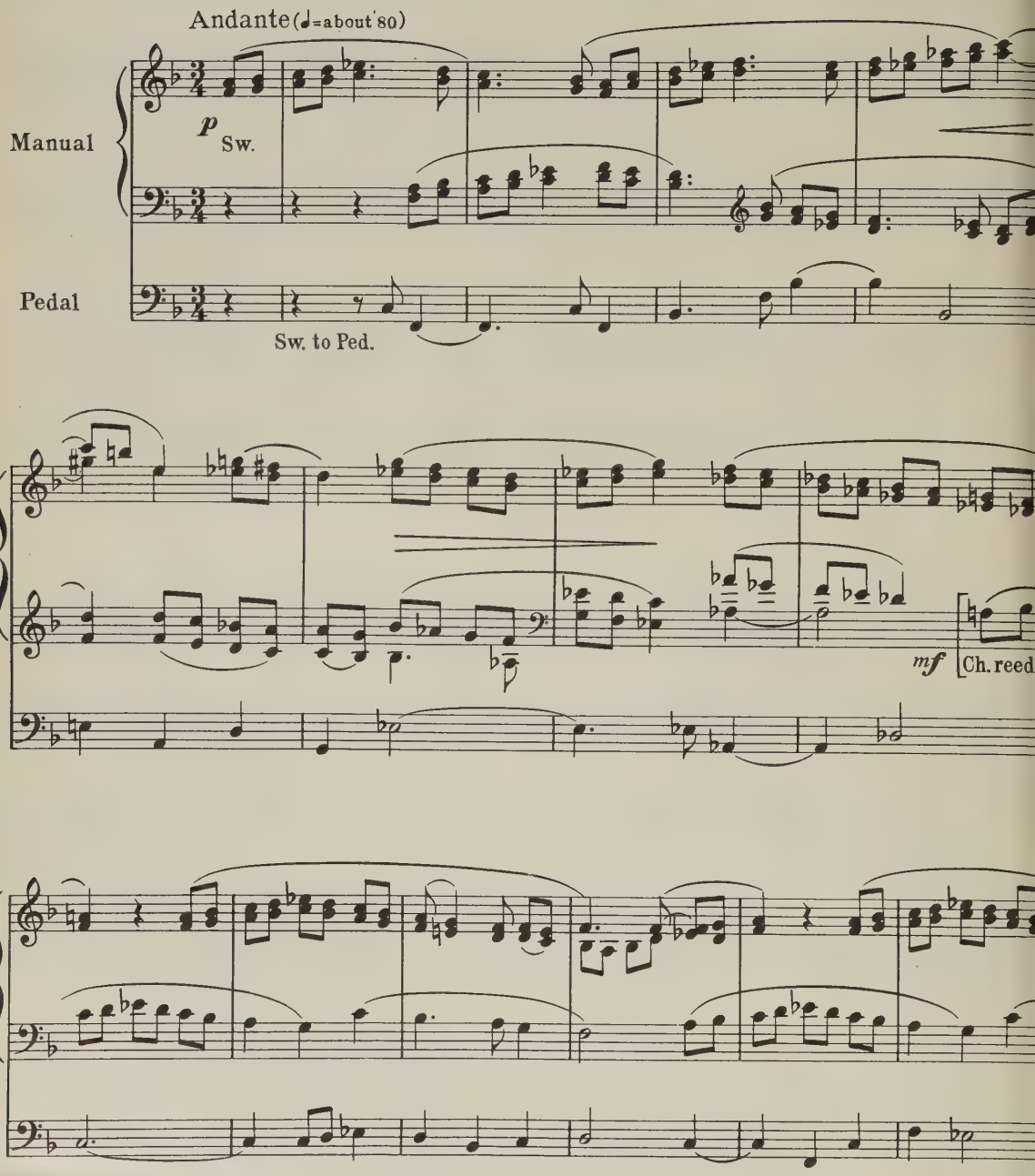

13
Sopranos
"Go out in-to the dark-ness
Altos
"Go out in-to the dark-ness
Tenors
"Go out in-to the dark-ness
(Solo)
Basses
and he re - plied, "Go in-to the dark-ness
17
and put your hand in-to the hand of God.
and put your hand in-to the hand of God.
and put your hand in-to the hand of God.
and put your hand in-to the hand of God.


21
p
linger
That shall be to you bet-ter than a light, than
That shall be to light, than
That shall be to you
you bet - ter
That shall be to you bet - ter
21
ad lib.
pp
p
linger
25
pp , p
linger
a light, That shall be to you bet - ter than a
you a light, That shall be to
a light, That shall be to you
than a light,
than a light, That shall be to
25
pp p
linger


29
(♩=♩)
f
light, bet - ter than a light and
you bet - ter than a light and
bet-ter than a light, bet - ter than a light and saf - er
you bet - ter, bet - ter than a light and saf - er
29
f
32
ff
saf - er than a known way.
saf - er than a known way.
than a known way.
than a known way.
32
ff

A MEDITATION
on the traditional tune
'A VIRGIN MOST PURE'

ERIC H. THIMA



from *A Christmas Album*

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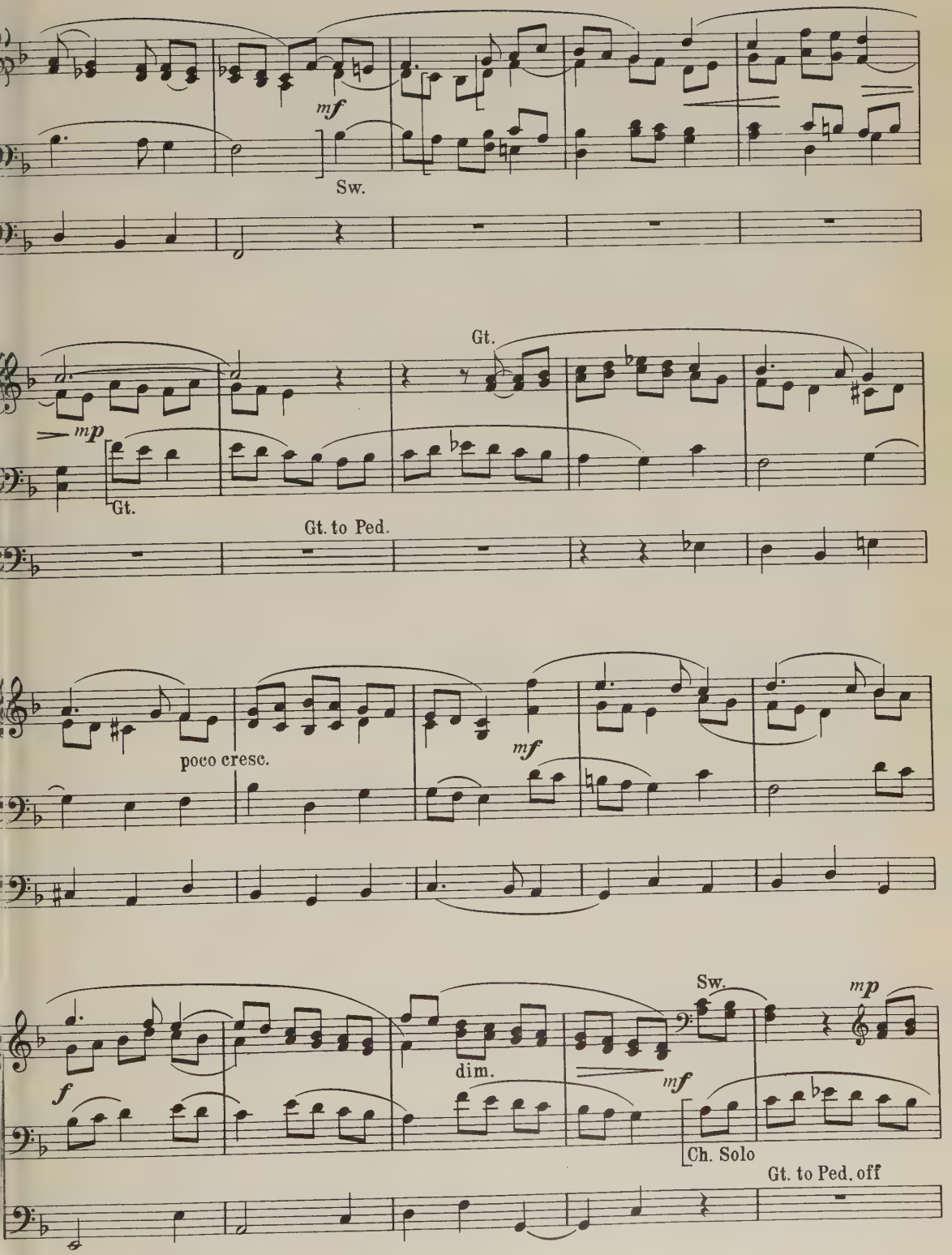
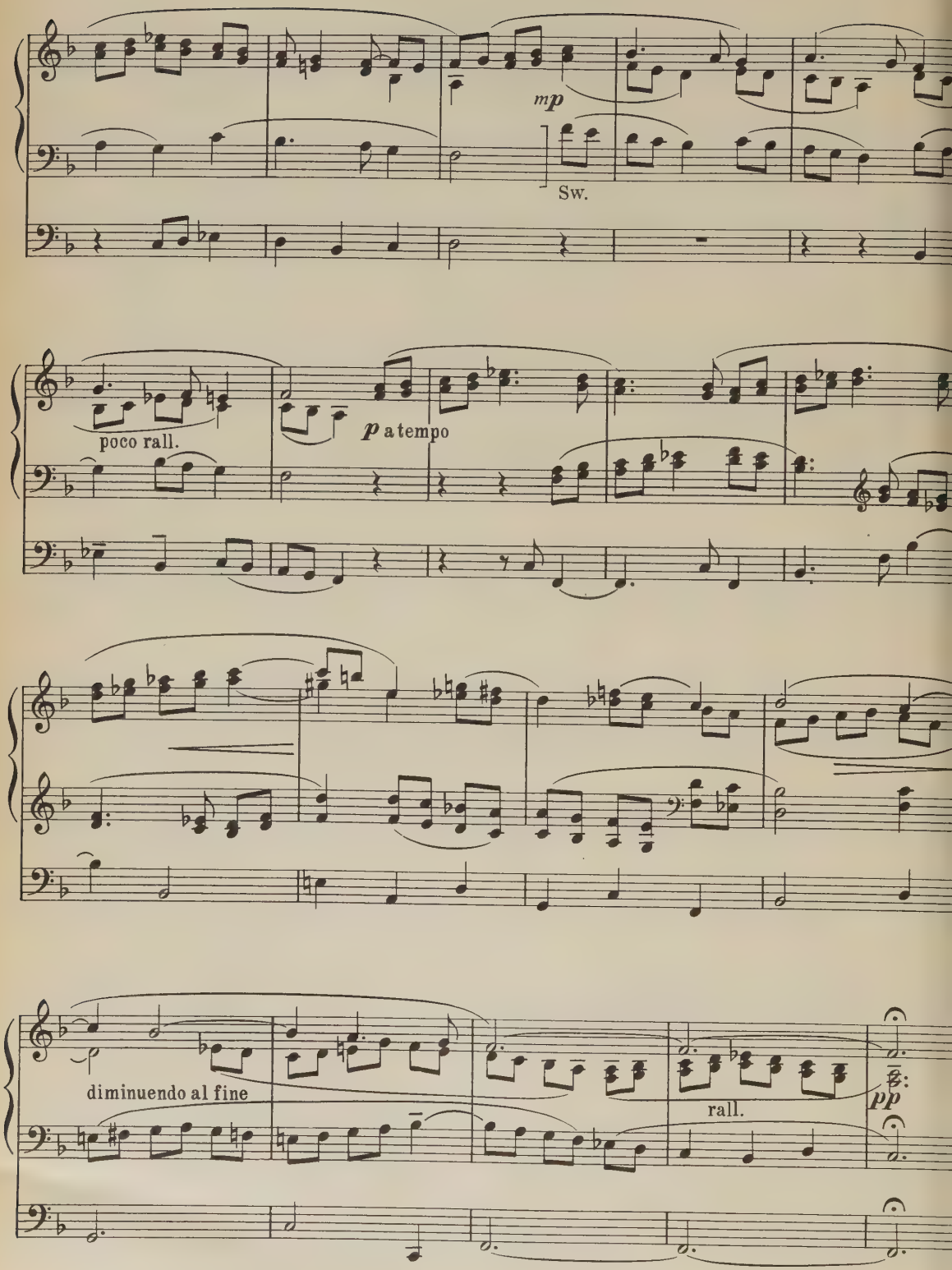
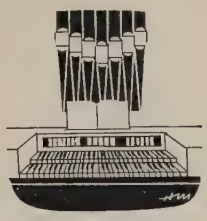
Available in collection o
Price $2.25.


mf
Sw.
Gt.
mp
Gt.
Gt. to Ped.
poco cresc.
mf
dim.
Sw.
mp
f
mf
Ch. Solo
Gt. to Ped. off


mp
Sw.
poco rall.
p a tempo
diminuendo al fine
rall.
pp

ORGAN MUSIC



Twenty Short Pieces by Jan Bender
Concordia $2.00

These refreshing contrapuntal gems are excellent for the young organist whose acquaintance with contemporary music is limited. They also serve to illustrate various technical devices for the composition student. Though not written specifically for church, several might be used effectively in worship. Easy to moderately difficult.

God is tegenwoordig (God is With Us) by Piet Kee
"Ars Nova" Goes (Elkan-Vogel) $1.25

This is good, moderately easy music with a mildly contemporary flavor. The composer, who will be touring this country this season, has presented an imaginative, colorful set of variations on the familiar German tune. Written for manuals alone.

Altniederlandische Meister (Early Flemish Masters) edited by Flor Peeters
Schott (Associated Music Publishers) $2.75

A treasure of easy early music for manuals alone, including many short pieces based on Psalm tones. An excellent resource for the organist with limited training. Also usable at the piano.

Partitas voor Advent en Kerstmis (Music for Advent and Christmas) by Piet Post
"Ars Nova" Goes (Elkan-Vogel) $1.25

Two sets of variations on hymn tunes that have specific Advent and Christmas associations in Holland. The first is on the tune we know as "St. Theodulph." This is delightful music, written for manuals alone and easy for anyone with reasonable keyboard facility. Post is a skillful contrapuntalist, although these pieces are not involved and possess a lucid transparent texture. Highly recommended.

All Around Bach ed. Oliver Coop
World Library of Sacred Music $3.25

Thirty-six short, easy pieces that may be played without pedals, written by composers who lived before and after J. S. Bach and including nine by Bach himself. The idea of the collection is an excellent one and the music is of unquestionable merit. However, some of the editing, including the writing out of embellishments is far from the interpretations accepted by most musicologists. A few obviously incorrect notes escaped the proofreader's eye.

RECORDINGS

Gloria and *Concerto for Organ, Strings, and Timpani* by Francis Poulenc
Angel 35953 $4.98
stereo $5.98

Commissioned by the Koussevitsky Foundation and premiered in Boston last January, the exciting new *Gloria* is here recorded under the supervision of the composer. Poulenc's choral works have won a unique place in contemporary repertoire. His a cappella *Mass in G* and his short motets for various seasons are favorites of many excellent conductors. The *Gloria* is a short mass without the Kyrie. Its concise sections are imbued with joyful, quasi exotic rhythms, contrasted with lyric, sustained sonorities—all typical of Poulenc's "idiom" but with the horizons extended, particularly in the orchestral accompaniment. Recorded in France, Rosanna Carteri is the excellent soprano soloist and Georges Prêtre the most capable conductor.

On the reverse side is a new recording of Poulenc's *Concerto for Organ, Strings, and Timpani,* played by Maurice Durufle on the organ in the Church of St. Etienne du Mont, Paris. The tremendous vitality and grandeur of this work are well captured, even on the monaural edition. The organ sound is sheer magnificence and Durufle's performance leaves absolutely nothing to be desired.

(*Continued on page 36*)

CREATIVE ARTS IN CHRISTIAN NURTURE

"What in tarnation has singing, drawing, acting out, and that fancy rhythmic moving about got to do with teaching folks about God?" Grandpops Oldtimer asked us, sincerely puzzled by the changing methods in the church he had helped organize fifty years before.

"Won't participation in any school or community group build character in my child as well as participation in a mid-week church activity?" asks the busy mother, aware that the community group met within walking distance while mid-week choir meant interrupting her afternoon to carry Junior to the church.

These and other questions prompt us to consider seriously the unique contributions to character growth which the creative arts alone can provide to each participant and to evaluate our use of music, art, drama, and movement in terms of character growth.

Let's begin by defining Christian character. No! Don't quote a memorized definition but express in your own words exactly what you think Christian character is. Finished? Then read on.

Everyone has character on one level or another. The baby at the amoral level makes demands according to his wants with no knowledge of right or wrong. Persons at the self-centered level of character growth make demands to please themselves regardless of how their actions affect others. Persons at the conforming level make choices which will conform to expectations of their group, whether the choice is right or wrong. The irrational-conscientious level, according to psychotherapists, includes many church members who adhere rigidly to learned standards without thinking whether their choice of conduct is best for all involved. Our goal for those we direct should be the very highest level of character development, rational conscientious.

Non-directed free expression is a valuable ally to Christian character growth. Three Lions

A person who has reached this highest level of Christian character, the rational conscientious, faces each new experience in life to reason what choice will be best for all involved on the basis of Christ's teachings in relation to this new situation. This choice will not be the one that merely conforms to group expectations or repeats patterns of conduct set in childhood; but the choice will reflect the creative interaction of God with the individual who is trying to fulfill God's will through his choice.

Now we can answer the questions of both

ae busy mother and Grandpops Oldtimer. The mother we would caution that many of ae school and community clubs which may y family standards take precedence over the nurch activities stress only the conforming vel of character growth, teaching the child o make choices which the group will approve.

Music offers many kinds of opportunities for group creative efforts. H. Armstrong Roberts

BY CHRISTINE KALLSTROM

The group standards often lack the kindness and love which is a basic part of church fellowship.

To Grandpops Oldtimer we would explain that today in Christian education we seek not only to impart to each child the knowledge of God's will, but to give the child an opportunity to act upon that knowledge so that he may experience its meaning for himself through acting a part in creative dramatics, through an original song, or through movement or art to express his feeling. The Sunday school class which Grandpops attended, with its memory verses, Bible drills, and attendance stars, taught Grandpops to conform to the teacher's expectations and to memorize set standards for behavior. Today Grandpops still conforms to these set behavior patterns at the irrational conscientious level of character because his early training did not teach him to apply Christian reasoning in new and unfamiliar situations; and he lacks the creative flexibility to learn new ways of doing and growing in his ability to serve God.

Why can the creative arts yield this highest level of Christian character? It is because the creative arts work from within the person, giving him a means of experiencing for himself the meaning of the story or Scripture or concept he has been told. For example, instead of just hearing the story of the trip to the temple, the children act out their own journey to the temple. "What are we wearing?" "How are we traveling?" "How do we feel?" "It's night; let's build a fire, and what songs shall we sing?" "Do we feel like praying?" "What shall we say to God?" The excitement of the journey becomes real to the children through the creative dramatics in which they share. After arriving at the temple, there would be additional opportunities for them to create original chants using the Scriptures they had been given earlier in the session.

The creative arts are being used increasingly in nursery and kindergarten curriculums. The natural impulses of children to express their feelings through movement and sound are given outlet in opportunities to pretend they are some of the animals in God's world or in moving like an airplane or taking the part of a baby. Basic concepts about God's good plans in nature, for example, can be understood best by the child if he may act out these plans. Perhaps he will be a seed, with his body curled into a ball, and as the spring rains come, he will begin to stretch and grow tall. The cycle of summer and fall, returning again to winter, can be portrayed in rhythmic movement as the child discovers the consistency of the seasons and the dependability of God. Excellent resources on rhythmic movement with children of this age are Gladys Andrews' *Creative Rhythmic Movement for Children* (PH $7.65), and Ida Knapp's *The Child's Unfoldment Through Music* (IS $1.00).

The real victims of a creative arts deficiency in our church school and choir activities are primary and older children. Too often they are almost forced into the conforming level or set behavior level of character by well-meaning teachers who require them to sit stiffly through unimaginative stories, to sing drill-like through

(*Continued on page 34*)

Dropped Nets

BY EDITH LOVELL THOMAS

Introductory Music: "We Would See Jesus" 113
Reading: "The Company of Jesus"

The simple fishermen
Cast nets into the sea,
And Jesus watched them, as he walked
Beside Lake Galilee;
He called; they rowed ashore;
With joy they made the choice
To leave their boats for work with him,
Inspired by his voice.

New trails they broke with him
Through fields, up mountainside;
They cared for sick and hungry ones,
In training with their Guide.
Real comrades they became,
Less fearful and more brave,
And as their love of Jesus grew,
More help to men they gave.

They shared his daring dreams:
His hope that every one
Would carry on, with Jesus' help,
The work he had begun.
His circle, once so small,
Now 'round the earth extends,
Enlarged by those who venture forth
To make a world of friends.[1]

Reading (or telling in their own words):
1st speaker: We Heard His Voice (Mk. 1:16-18).
2nd speaker: We Broke New Trails (Mk. 2:23-28; Lk. 9:28-36).
3rd speaker: We Were Called Friends (John 15:9; 12-15).

Hymn: "O Young and Fearless Prophet" 266
Prayer: Search us deeply, O God, that in remembering Jesus Christ our Lord, our minds and hearts may be cleansed of all insincerities, of self-righteous poses and dubious devotions. Show us the great glory of him who lived so faithfully and died so humbly in revealing thy grace. Grant us no peace in idle meditations but thrust us by thy Holy Spirit into the very life of our time and town, that with seeing eyes and open souls we may entertain the Lord of life and if need be carry the cross of the Son of Man. Amen.[2]
Hymn: "O Thou Who Comest" 344

(1) From *The Whole World Singing*, Edith Lovell Thomas; Friendship Press. Used by permission.
(2) From *Prayers for Daily Use*, Samuel H. Miller; Harper & Brothers. Used by permission.
All numbers refer to *The Methodist Hymnal*

Creative Arts

(*Continued from page 33*)

a group of songs (that may reflect few of the basic concepts of our Christian faith), and offer as the crowning experience the privilege of coloring pre-outlined sheets whose only creative outlet is in the choice of crayons!

How much more meaningful to the development of the children's Christian character would be using rhythmic movement to: build a tabernacle; be a church worker; being David as he sang Psalms; be a missionary; be a child from a mission area—an Eskimo, riding a sled or an African child, beating a magic tom-tom; or moving to any of the songs or stories from his current studies.

Or try creative dramatics! Let the children discover the feelings of others as they take the part of a new girl too shy to meet the children next door; Moses crossing the wilderness, wondering if he should go back; the disciples at Pentecost—their uncertainty and what happened; the children of India who are very hungry and are given food by missionaries; or one of the stories of Jesus. Resources in creative drama are: Winfred Ward's *Playmaking With Children* (AC $4.00); Isabel Burger's *Creative Play Acting* (AZ $4.00); and Elizabeth Allstrom's *Let's Play A Story* (MM $1.95). Many community theaters and college drama departments offer short summer workshop courses in creative drama with children which would be excellent for any person responsible for the Christian character growth of boys and girls.

It is perhaps easiest of all to plan creative experiences in art for the children, even by those who have had little art training. Give the child complete freedom to draw as he pleases. Do not expect his ideas to conform to your own of the way things look. Never permit a child to copy another, but encourage him to express himself freely, with no fear of ridicule. Never praise the work of one child over that of another or use one child's work as an example for all. Show the children examples of different kinds of art—realism, expressionism, and abstract—so that they will realize that no two people draw things in the same way. Use blank paper, letting the children show such things as: I am happy; I am sad; Something frightened me; I am thinking about God; My family; I am eating. Lowenfeld's *Creative and Mental Growth: A Textbook on Art Education* (MC $6.00) offers excellent guidance relating art to character growth.

(*Continued on page 42*)

CHORAL TECHNICS

BY LEE W. FISER

According to the dictionary, to conduct means to lead or guide, to direct, to convey, to transmit, to serve as a channel or vehicle for. . . . The choral conductor is one who guides or leads a group of singers in such a way that the full meaning (mood) of a composition is projected to the listener. Please note the words "projected to." Ofttimes a singer or conductor forgets that there are listeners and succeeds only in having an emotional experience for himself. This type of musician goes down the primrose path of emotional orgies that saps energy and causes loss of co-ordination and control. On the other hand, the artist conductor knows that feeling or interpretation means complete control of a well-conceived plan. He is intent upon all the technical elements the composer wrote into the score, for he has no choice but to seek perfection in re-creating them. This leaves very little for him to do on his own: find the melody, set the pace, and control amplitude. Don't underestimate this task, however, for the director must completely absorb the composition he intends to conduct. Rehearsals are successful or unsuccessful in direct proportion to the degree of preparation for them.

Herbert von Karajan, one of the recognized greats in the field of conducting, says, "I have no theories about stick technique . . . a baton, a pencil, it makes no difference. You can tie my wrists to my side and the orchestra will still get the beat. You (the conductor) must feel the tempos and rhythms and then the orchestra will feel them. Diagrams and such —I don't believe in them. It took me twelve years to get the kind of sound I want." Just think of such discipline. So many of us think of conducting as a matter of hand waving and making diagrams in the air. Von Karajan discovered that the way he conducted effected the quality of sound reproduced, and he spent twelve years finding a way to achieve the result he wanted. Can we who are in church music do less? I think not. We can't all be von Karajans, but we can tap our personal resources as he tapped his.

What does all this have to do with vocal tone? Sir Henry Coward, the great English choral authority, says, "The great choral conductor makes his material great." This may seem like a rather loose use of the word "great." However, singing under a good choral conductor in a good choir can do a lot for the individual singer. As conductors we are ultimately responsible for the vocal quality of our groups. We have all had both good and bad vocal experiences in different choirs. Why do some choral situations literally wear you out, while others actually help you to sing better? The answer is always found in the conductor. The choral man who has thoroughly studied his musical medium, the voice, will be able to guide his singers in the ways of free vocal emission. He will continually strive to adjust his conducting technic to help his singers achieve better vocal sounds. If the conductor has technical knowledge, musicianship (taste and understanding of style), personal magnetism, and an imagination (something to say), he can lead others in the powerful act of creating. Under such leadership individual voices in a choir tend to become free and uninhibited because persons forget themselves in the act of creating. The conductor must be able to literally free his singers. Many conscientious voice teachers are opposed to their students singing in choirs simply because of musically and vocally insecure directors. How can the vocally insecure lead the vocally insecure out of their vocal insecurity? It is an impossibility. Try substituting other words in the place of the word, "vocally." Such a practice might lead us toward dispassionate self-examination and involve us in a positive program of self-improvement.

We must pay whatever price is necessary to gain technical competence. However, another element that the church musician must not overlook without risking failure is that of spirituality. His *primary* responsibility is in the area of Christian education; music is his tool. Lest we use this reasoning as an excuse for musical laxity, let us recall the words, "Love so amazing, so divine, demands my soul, my life, my all." In music as in Christianity there is total freedom only in total commitment.

OCTOBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and music events.

SUNDAY, October 1:
WORLD COMMUNION SUNDAY

HYMNS: 8 "Let All the World in Every Corner Sing" • 415 "Here, O My Lord, I See Thee Face to Face."

ANTHEMS: Lovelace: "Author of Life Divine" MZK (easy) • Young: "Bread of the World, in Mercy Broken" ZL (easy).

ORGAN: Telemann: "Soul, Adorn Thyself With Gladness" (from *Music for the Communion Service*) MZM (easy).

Oct. 7, 1825: Dimitri Bortniansky, famous Russian composer of church music, d. St. Petersburg.

Oct. 11, 1883: Archibald T. Davidson, eminent church musician, educator and author, b. Boston, Mass.

SUNDAY, October 15:

HYMNS: 1 "Holy, Holy, Holy" • 369 "Blest Are the Pure in Heart."

ANTHEMS: G. Young: "Come, Thou Almighty King" APM (easy) • Titcomb: "Jesus, Name of Wondrous Love" MZO (medium).

ORGAN: Candlyn: "Prelude on 'Darwall'" APM (medium).

Oct. 25, 1864: Alexander Gretchaninov, prolific Russian-American composer, b. Moscow.

Oct. 26, 1874: Peter Cornelius, noted German composer, d. Mainz.

SUNDAY, October 29:
REFORMATION SUNDAY

HYMNS: 67 "A Mighty Fortress Is Our God" • 377 "O, Come, and Dwell in Me."

ANTHEMS: Bach: "Dear Christians, One and All Rejoice" MZN (medium) • Melchior Franck: "O Holy Spirit, Grant Us Grace" (from *The Church Choir Book*) MZM (easy).

ORGAN: Pachelbel: "All Glory Be to God on High" (from *The Parish Organist, Part One*) MZM (easy).

Reviews

(*Continued from page 31*)

Belshazzar's Feast and *Partita for Orchestra* by William Walton
Angel 35681 $4.98

Conducted by the composer, this is a genuinely exciting recording of the dramatic oratorio completed in 1931, when Walton was only twenty-nine years old. The music, scored for double mixed choir, baritone solo, organ, two brass ensembles, and very large orchestra, has won acclaim as one of the greatest religious works of our century. This recording registers the various moods—from the haunting melancholy of a mournful Israel to the frenzied barbarity of pagan rites—with tremendous presence. All the spine-chilling, stark reality of the historic Biblical events is heightened in this presentation. The utmost in inspired and inspiring recording!

The Organ narrated and played by E. Power Biggs
Columbia DL 5288 $10.00

This is an elaborate package presenting an aural and visual guide to the instrument. The record itself is a demonstration-lecture by Mr. Biggs, in which are actually heard many historic and contemporary organs from all over the world. Mr. Biggs's presentation is very enlightening and enjoyable, and the artist is a convincing salesman for good organ design and installation. Unfortunately, Mr. Biggs permits his personal taste to distort the point of "classic" versus "romantic" design in favor of the former by a very erroneous comparison—that of flute tone of the former with string tone of the latter. This is like saying that apples are better than oranges.

Sharp ears are necessary to detect the subtle differences in some illustrations, but repeated listening and study of the text will help develop sensitivity and discriminating taste.

The package includes a brief but well-written and well-illustrated manual on organ design. Certainly the subject cannot be handled comprehensively in such a brief encounter, but Mr. Biggs presents a meaty introduction and one that should stimulate further study and listening.

Church committees contemplating the purchase of a pipe organ (or electronic) should carefully study this record and the accompanying booklet. And for a first lesson in organ design students will have to look far for a more effective presentation.

ORGAN TECHNICS

BY V. EARLE COPES

Repertoire

Until a few years ago church organists had little to choose from in the way of music written especially for religious services. Available collections of organ music contained primarily transcriptions of material originally intended for operatic or concert hall use. Recently, however, intensified research by musicologists and increased efforts of good contemporary composers have resulted in the publication of countless pieces written expressly for the organ and expressly for use in worship.

Appropriate material for every occasion in the church year is now available, and every church organist should carefully consider several factors as he chooses music. They are: appropriateness to the season or occasion; its specific function in the service (considering the purpose of prelude, offertory, and postlude); resources of the instrument on which it is to be played; stylistic characteristics (please, not *all* Bach); the musical and technical ability of the player, including his speed of learning and the time schedule involved.

Along with these functional criteria, intrinsic merit must also be considered. All the generally accepted standards for evaluating music must apply. It must be sound from the standpoint of form, melody, harmony, counterpoint, and rhythm. The best organ music is generally transparent in texture, uncluttered by redundant doubling of chordal tones, and frequently contrapuntal. For church use, music that is based on a hymn tune or chorale melody, or that has definite religious associations is preferable, although there are times when purely abstract music may be a wiser choice.

The following collections contain excellent materials for the church organist. Each volume is a worthwhile investment, although there is naturally some duplication of pieces among them. Much of the easy material may be played on manuals alone or with very limited use of pedals.

EASY MATERIAL

J. S. Bach: *371 Four Part Chorales* (Vols. I & II) $1.25 each
Benoit: *Sixty Devotional Pieces* MZH $3.25
Clokey: *Thirty-Five Interludes on Hymn Tunes* (Some are moderately difficult) MZH $3.00
Dyson: *Variations on Old Psalm Tunes* (Bk. I) MZB $1.60
Fleischer (ed.): *The Parish Organist* (Parts I-IV) MZM $2.50 each
Fleischer-Goldschmidt (ed.): *The Parish Organist* (Parts V and VI) MZM $2.50 each
Groves: *Twelve Hymn Tune Preludes* (Series I & II) ZS $1.75 each
Keller (ed.): *80 Chorale Preludes* by German Masters of the 17th & 18th centuries YI $3.50
Lethbridge (ed.): *A First Organ Album* (six easy pieces) MZT $1.35
Milner: *Three Introductory Voluntaries* MZB $1.25
Willan: *36 Short Preludes and Postludes on Well-Known Hymn Tunes* (Sets I, II, III) YI $2.50 each

MODERATELY DIFFICULT MATERIAL

J. S. Bach: *The Liturgical Year* ZC $2.25
Benoit: *Pieces d'Orgue* MZH $2.50
Block: *Six Preludes for Organ* MZE $1.25
Buxtehude: *29 Chorale Preludes* YI $2.50
Clokey: *Ten Meditations on Hymn Melodies* MZH $2.00
Dupre: *Fifteen Pieces for Organ Founded on Antiphons* MZB $3.00
Holler (ed.): *St. Cecilia Series of Lent & Easter Music* MZB $2.00
Holler (ed.): *St. Cecilia Series of Thanksgiving Music* MZB $2.00
Peeters: *Ten Chorale Preludes* (Op. 68, Op. 69, Op. 70) YI $2.50 each opus
Pfaitteicher & Davison (ed.): *The Church Organist's Golden Treasury* (Vols. I, II, III) ZC $5.00 each
Van Hulse: *The Church Modes* (I-IV) MZM $3.00
Van Hulse: *The Church Modes* (V-VIII) MZM $3.00
Walcha: *25 Choral Preludes* YI $3.00
Willan: *Ten Hymn Preludes* (Sets I, II, III) YI $2.50 each
Festal Voluntaries for the seasons: *Advent; Christmas and Epiphany; Lent, Passiontide, and Palm Sunday; Easter; Ascension, Whitsuntide, and Trinity; Harvest* (all by contemporary composers). MZB $1.75 each

Jesus, With Thy Church Abide

BY ALFRED B. HAAS

Text: Thomas B. Pollock
Tune: Litany (Hervey)
The Methodist Hymnal, No. 380

A litany is a dialogue between worship leader and those sharing in corporate worship. Our hymn this month is a litany arranged in metrical poetry. Such litanies confirm the Protestant principle in worship, the sharing dialogue which delivers worship from exhibitionism and exemplifies Kierkegaard's "In Worship, God is the audience."

The Rev. Thomas Pollock was a sacrificial, self-effacing Anglican priest who with his brother worked among the poor in St. Alban's Parish, Birmingham. There are twenty stanzas to the original hymn. Ten of these may be found in the Protestant Episcopal Hymnal (1940), while we have cut the hymn to six of the strongest stanzas. Mr. Pollock served as a member of the committee which produced one of the most significant and influential hymnals in the English speaking world: *Hymns Ancient and Modern.*[1] This year we celebrate the centennial of its publication, 1861. An excellent discussion of this hymnal appeared in the January, 1961 edition of *The Hymn,* published by The Hymn Society of America.

The lovely tune, rich in harmonies, was first used in the 1875 edition of *Hymns Ancient and Modern.* It deserves wider usage in Methodism but should be carefully interpreted and not suddenly "sprung" on a naive organist or a congregation too much given to saying: "What! Another new one!"

In these days, when we are seriously thinking about uniting major groups in the Protestant fellowship, this hymn gets beneath many of the superficial pro and con arguments and puts the people of God, whatever their denominational label, under the judgment of Him who is Saviour, Lord and Guide of His Church. Well might we pray with Thomas Pollock:

All that she has lost, restore:
May her strength and zeal be more
Than in brightest days of yore:
We beseech Thee, hear us.

[1] Published by William Clowes and Sons, Ltd., Little New Street, London E. C. 4, England.

This month we continue the suggested year's outline for hymns, anthems, masterpieces of art and recordings. The outline is divided into four main parts, as is the Closely Graded Curriculum material. Parts One and Two were included in the August, 1961 issue. Below are suggestions for the third quarter (Part Three), covering April, May and June; and the fourth quarter (Part Four) for July, August and September.

Part Three

Spring Quarter (Apr-May-Jun)

LOOKING TOWARD FESTIVALS

Things to do:

1. Evaluate the past quarter's work, listing strong and weak points.

MUSIC FOR JUNIORS

2. Plan activities which will sustain the enthusiasm of the Easter season.

3. Make plans for your juniors' participation in National Family Week and the Festival of the Christian Home, May 6-13.

4. Consider a choir festival or hymn festival as a culmination of your spring season, or of your entire year.

5. Plan ahead with your vacation church school committee.

6. Re-read curriculum materials for this quarter.

7. Give your room a new look for spring, after housecleaning of files and storage spaces.

Resources are indicated as follows: SW: *Singing Worship;* MH: *The Methodist Hymnal.* Other code letters are for your convenience in ordering materials from Cokesbury.

Hymns:

1. "Spring Has Now Unwrapped the Flowers" (SW No. 103). Juniors will recognize this melody as the one usually used with the Christmas text, "Good King Wenceslas." The tune was originally a "Spring Carol," dating from the sixteenth century. Both the text and the melody are from the *Oxford Book of Carols.* Juniors will enjoy the wealth of imagery in this hymn.

2. "Sing Praise to God Who Reigns Above"

(MH No. 355). Challenge your juniors with this inspiring hymn from one of Protestantism's oldest branches, the Bohemian brethren! The text by Johann J. Schütz dates from 1675. It offers opportunity for discussion with juniors. You may wish to read Deuteronomy 32:3, which is the Scripture basis for the ascription: "To God all praise and glory."

Recordings:

1. "In Joyous Song" (FOL Album RA-1 $5.30). Appropriate for spring: "Glad That I Live Am I," "Birds' Return," "Joyful, Joyful, We Adore Thee."

2. "Folk Songs and Fairy Tales," Obernkirchen Children's Choir (Angel 65031 $3.98).

3. "Songs and a Wonderful Story," Obern-

BY MURIEL ALFORD

Anthems:

1. "The Lord My Shepherd Is," by Austin C. Lovelace (MZU $0.20). This unison anthem, published in 1961, has an appealing melody of exceptional beauty. The text is Isaac Watts's paraphrase of Psalms 23.

2. "Father, We Thank Thee," by John Leo Lewis (MZM $0.20, unison). This prayer poem by Rebecca J. Weston will be familiar to many juniors. It is used often as a grace before meals. The contemporary musical setting enhances the prayerful mood of the text.

Masterpieces of Art:

1. "Suffer the Children to Come Unto Me," by A. Simeoney (see *Christ and the Fine Arts,* [HA $5.95] p. 537). This is a modern painting of a group of children bringing flowers to Christ. The disciples, standing in the background, seem impatient with their Master's attention to the children. The Scripture basis for the scene is Luke 18:15-17. Have your juniors read this passage from the Revised Standard Version for better understanding.

2. "A Modern Madonna," by Roberto Ferruzzi (see *Christ and the Fine Arts,* p. 588). Juniors will enjoy studying this fine painting in connection with their learning of the anthem, "Gifts."

kirchen Children's Choir (Angel 35684 $4.98).

4. "House of the Lord," Roger Wagner Chorale (Capitol P8365 $4.98).

Part Four

Summer Quarter (Jul-Aug-Sep)

LOOKING TOWARD VACATION EXPERIENCES

Things to do:

1. Evaluate the past quarter's work, listing strong and weak points.

2. Assist in musical activities for vacation church school and junior camp experiences.

3. Use the summer weeks to make detailed plans for the coming year.

4. Read several books which will contribute to your personal growth as a leader.

5. Attend one or more summer music workshops or schools.

6. Re-read curriculum materials for this quarter.

Hymns:

1. "All Creatures of Our God and King" (MH No. 65; SW No. 4). The "burning sun," the "silver moon," the "flowing water" of St. Francis' text have special meaning for juniors during the summer season. They spend much

time out of doors, and the beauties of God's world become familiar. This hymn, which juniors love to sing, expresses adoration for the wonders of God's creation. In the Closely Graded Curriculum, Course VI, part 4, page 64, juniors may read a translation of St. Francis' "Canticle to the Sun," from which this hymn is adapted.

2. "Let Us With a Gladsome Mind" (MH No. 81; *Hymns for Junior Worship,* No. 23; see MUSIC FOR JUNIORS, May 1960). The tune "Monkland," used with this text in *Hymns for Junior Worship,* is more appealing for juniors than "Innocents," which is used in *The Methodist Hymnal.* This joyous hymn, with its marching rhythm, might be sung by juniors as they hike through the woods on a summer camp experience.

3. "For the Beauty of the Earth" (MH No. 18; SW No. 75). Juniors, as well as their parents, look to this hymn as one of their favorites. Folliett S. Pierpoint, English scholar and poet, wrote these lines on a beautiful spring day in 1864 as he looked at the English countryside. The tune is adapted from a German chorale melody by Conrad Kocher, an organist and editor of several hymn collections.

Folk Songs:

Summer provides many opportunities for learning and enjoying folk songs—in vacation church school, day camp, junior camp, or summer choir experiences. *Sing a Tune,* an inexpensive collection of hymns and folk songs, is excellent for juniors. Try the following from this book:

1. "Caw, Caw, Caw" (P. 70); a Chinese folk song, translated by Mildred Wiant.

2. "Let Us Sing Together" (P. 42); a four-part round adapted from a Czech folk tune.

3. "Out in the Forest" (P. 40); a Polish folk song.

Anthems:

1. "Laus Deo" (Praise To God Our King), by Llifon Hughes-Jones (MZO $0.20, unison, with descant). This recent publication by a Welsh composer has a fine text by Alan Simpson. Through it juniors can express their appreciation for God's world.

2. "Now Let All the Earth Adore Thee," arranged by Charles Lowden from the hymntune, "Sleepers, Wake!" (MZU 86160, $0.20) Juniors will enjoy learning this classic melody.

3. *Anthems for Junior Choristers,* a collection of six anthems by Austin C. Lovelace (MZQ $0.75). Three of the selections are unison; the others are written for two voices. The second number, "God, Who Made the Earth," is excellent for expressing thoughts of God in nature.

Masterpieces of Art:

"St. Francis Preaching to the Birds," by Giotto (Teaching Pictures for Juniors). The original of this famous painting is on a wall of St. Francis Church in Assisi, Italy. Little is known of the artist Giotto, except that he lived from about 1266 to 1337 and was one of the world's greatest painters.

Recordings:

1. "Songbirds of America." (CUR $4.95) contains recordings of 24 songbirds, plus photographs and commentary.

2. "In Joyous Song" (FOL Album RA-1 $5.30). Appropriate for summer: "All Things Bright and Beautiful," "For the Beauty of the Earth," "All Creatures of Our God and King."

3. "American Folk Songs" (Folkways 7001 $4.25).

Our Need For Music

An unknown poet has written:

How many of us ever stop to think
Of music as a wondrous magic link
With God; taking sometimes the place of prayer,
When words have failed us 'neath the weight of care?
Music, that knows no country, race or creed;
But gives to each according to his need.

Pediatricians, dentists and wise parents insist on correct diet to adequately supply the child's physical needs. Too often his spiritual and cultural needs do not receive the same careful attention.

Children have a special need for musical development. They should be encouraged to study music because, as famed pianist Josef Hoffman said, "Participation in creative and artistic efforts leads the child on a journey into a world of beauty." And Aristotle believed that "Music is the art especially fitted to moral education."

Because participation increases appreciation, children should be urged to participate in a "singing experience." A junior choir offers an additional hour of weekday Christian education, with music as the medium of learning. As melody and rhythm are linked with great poetic texts, children are given a dynamic learning experience. They verbalize their faith as they sing the great hymns of the Church. They learn the art of worship as they prepare for and participate in corporate worship. They memorize passages of Scripture which remain a source of strength throughout their lifetime. Their Christian faith deepens as they study great religious music, poetry and art. This activity helps the individual become a better person with loftier Christian ideals.

MUSIC FOR PRIMARIES

BY VIVIAN S. MORSCH

How To Listen

Listening is an important part of communication. In the sense that listening means "to hear, to take notice of," learning to listen is a very important discipline to be acquired early in life. Listening to music is a skill which must be developed if the listener is to grow in his ability to discern its message.

Everywhere we go today some sort of music blares from radio or TV. In the supermarket, the doctor's office, on the bus and in people's homes, there is scarcely a moment of the day or night that is not filled with a cacophony of instruments or the nasal, off-pitch, caterwauling of teen-age singer-idols. On returning to the radioless silence of home after a shopping tour, tension and a vague, undefined irritation drop away. After a period of therapeutic silence, we may carefully select recordings of music we want to hear. When we no longer care to listen, or if we prefer to converse or to work, the music may be turned off. The tragic consequence of an invitation, which can truly be a blessing, is the disservice to our children that comes from overstimulation (too much, too constant) and total lack of selectivity, which results from allowing the instrument to be played incessantly. Children are growing up with an amazing ability to mentally tune out the sounds that surround them but they cannot tune out the effect that overstimulation has on the nervous system. Music becomes, for many of them, a background to which they chatter, play, or do anything but pay attention. A group of third grade children, chatting in my presence, all said that they always went to sleep with the radio turned on. One very high-strung boy declared that his parents left his on all night, so that he could hear it upon awakening.

This same attitude of unawareness of the meaning of music is reflected in the behavior of many people when the organ is used in worship services. They regard it as a background to cover confusion or to quiet the conversation carried on by the congregation, who remain totally unaware of its message or real purpose. The children of the congregation learn this attitude from their elders. In the church school we must help children to develop the skill of listening. We must select with care the music we teach them to hear.

There are a few techniques which the teacher may employ to gain the interested attention of children and to help them to develop the skill of listening and a taste for good church music. During the three years they are primaries, children can make considerable progress in their ability to hear and enjoy music for its own sake and not only as a background for other activity.

To be active does not necessarily mean moving about, confusion and noise, such as we see in many places where music is used. In some church schools the most frequent use of instrumental music is to cover movement from one place to another. Some churches regard the organ prelude as a cover for the straggling entrance of people before the service begins.

The mind can engage in musical activity in an orderly, meaningful way. We do not learn through "expression" alone. First we must be "impressed." This is best accomplished in quietude. In "stillness" the psalmist could "know God." In physical quietude the mind and emotions can be concentrated on music to "know" it. The discipline of quietude is worth much.

The attention of the children may be directed to something specific to listen for. However, the teacher must be careful lest he limit the child's response by his own interpretation. Sometimes it is better to make no suggestions rather than to make the child's interpretation a sterotype of the teacher's.

A stepping-stone in the process of learning to listen may be the association of music with words. In unit IX of the Closely Graded Curriculum, "Now Thank We All Our God" fits into the teaching plans for session 1 and may be used when all three grades are together. This appears in two good record albums that should be in every church library. *So Will We Sing,* Vol. II (BFC $10.00) and *In Joyous Song* (FOL Album RA 1 $5.30).

Gladly Sing, (CDV $2.45), a record album for primaries, employs the technique of pre-

senting a song followed by an instrumental rendition of it. This is useful to direct the children's attention to the words in the first section in order that they may better hear the meaning of the music in the instrumental section. "Come with Hearts Rejoicing," on record two of the album, is in the spirit of the first session of all three grades and can be used throughout the unit.

Other recordings, useful because of the association of the words with the teaching unit, follow: Session 1: "For the Beauty of the Earth" (Record 2, *In Joyous Song*); "Our Beautiful Earth" (Record 3, *Gladly sing;* Record 2 of *The World I Live In* (WES $2.75). Session 2: Grade I: Record 1, *Gladly Sing;* Record 4, side 2, *Through the Year* WES $2.75); *Christmas Hymns and Carols* (Victor, LM 1711, Vol. 2). Grade II: Record 4—"Friends" in *Gladly Sing;* Record 1, side B—"Chinese Folk Song" in *In Joyous Song;* Record R 2—Side A—"At Work Beside My Father's Bench" in *In Joyous Song.* Session 3: Grade 1: Record 4, "Friends" in *Gladly Sing.* Grade 2: Record 4, *Gladly Sing.* Session 4: Review any of the above recordings.

The teacher may also help the children to discern the mood of the music by playing small portions of two different numbers and asking the children to compare the way the two pieces make them feel. For example, one piece may depict a joy which almost dances; the other may suggest a quiet rural landscape. Let the children decide which is which. Play "Come with Hearts Rejoicing," (Record 2, *Gladly Sing*) and the "Pastoral Symphony" from *Messiah.* If the children have enjoyed "Now Thank We All Our God," it would be interesting to compare this with the Bach setting of the same name in the album *Music of Jubilee*— (Columbia ML 4435).

The use of related pictures also helps to direct attention to the message of the music. In my book *The Use of Music in Christian Education* (WP $3.00) page 86, it is suggested that the Neopolitan Christmas Carol "On that Most Blessed Night" was the inspiration for Handel's "He Shall Feed His Flock." It is also suggested that a picture of the Good Shepherd be used with it. Numerous recordings of *Messiah* are available.

The story of Handel's setting may direct the children's attention to listening more attentively to the music. Any appropriate anecdote about the composer or the music itself may gain the children's interest in the music. Music may also be presented with appropriate Scripture.

Occasionally ask for the children's reactions to the music, but more often leave each child with his own private response. If conversation seems wise, it should be carefully worded, lest verbalization or analysis spoil the beauty of the music. Sometimes a teacher may suggest questions for the children to answer silently, such as: How does it make you feel? What does it make you think about? Does it make you want to do something? Although some children will respond quickly and spontaneously, they should not be forced into a response.

The teacher must make certain preparations to assure successful listening experiences. He must become acquainted with the music himself. He must also be prepared to integrate the experience into the session in a way that will enrich it while giving meaning to the music. He must carefully avoid presenting the music in a way that will evoke a stereotyped response. All mechanical details must be attended to in advance, so that a condition of quiet will exist. These details include preparation of the phonograph and recordings, or, if the piano is to be used, readiness of the music to be used. Pictures should be placed in the correct position ahead of time. All adult leaders should also participate in the listening experience with complete concentration.

Listening is a first step of learning music and is a part of all other musical experiences. It is also an important aspect of Christian nurture. Primary children can usually remain quiet long enough to listen to music profitably. They may even become completely absorbed in it. It is therefore vitally important that we select only the best music and teach our children how to listen to it.

Creative Arts

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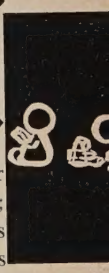
Ways of using music creatively have been discussed in many issues of MUSIC MINISTRY and in the *Chorister's Guild Letters.* One simple but effective way is to give the children an opportunity to sing original sentence prayers frequently. Creative listening to music is important also.

No, Grandpops Oldtimer, the creative arts are not frills to teaching people about God. They are the unique means which God has given us to reach beyond words in expressing our love and committment to Him.

MUSIC FOR KINDERGARTEN

BY PHYLLIS N. MARAMARCO



A new year lies ahead for many kindergarten boys and girls. In they come, wearing their Sunday best, eager, expectant. We their teachers need to accept them as they are, providing a warm, friendly climate where desirable relationships may be enjoyed and the children's creative abilities may be developed.

It is clear that music may contribute much to this development. However, we who are responsible for experiences with music need to remember that we begin afresh with each new group, aiming to discover how music may enrich each child's growth, his personal satisfactions, and his relationships with others. Therefore, we must be prepared with an extensive repertoire on which to draw as we observe the needs our children bring to us.

When the boys and girls arrived in kindergarten in the early autumn, Mrs. M. felt quite unsure of how much she could expect of them musically. Orientation reports revealed briefly their home experiences with music. All children watched favorite TV programs; some of them sang Mickey Mouse songs with enthusiasm. Many had their own recordings, often expressing interest in sharing these with friends, albeit not always with the well-considered judgment of their teacher, who often found musical quality quite lacking. In one case, a small boy had been exposed to excellent music and hummed Beethoven symphony themes with ease, but this was an exception.

Mrs. M. therefore made her first choices of songs from folk music or from the briefest selections in her own kindergarten repertoire. "Mary Wore Her Red Dress" (1) proved to be a great favorite, repeated countless times until everyone had sung about the color of his own garments. "Falling Leaves" (2) was a tune easily sung and which lent itself to simple dramatization. And "Thumbkin Says, 'I'll Dance'" (3) kept restless hands properly occupied.

Mrs. M. was not too concerned at first that every voice be kept to pitch. The important thing seemed to be to encourage everyone to sing without inhibition. Quality was not of a high order, but spontaniety was plentiful and strong.

As the year progressed, Mrs. M. exercised judgment about adding to the repertoire. Could the children learn a longer song? Then consider "Dance, Leaves!" (4). Could they add several repetitive stanzas? Sing "The Farmer and His Animals" (5). Were they ready to sing and dramatize too? Learn "Dancing Around the Christmas Tree" (5). Could they follow a changing rhythm? Then memorize and interpret "Hey, Betty Martin!" (6), enjoying a variety of rhythms.

Mrs. M. was well aware of the broad latitude within which she might choose songs; in fact, it seemed quite limitless. There were prayer songs of joy and thanks; songs of happy homes and families; songs of the sky and changing weather; the cycle of the seasons with their beauty; interesting pets and animals to love; important festivals to be made vivid; workers of many descriptions; trains and buses and cars in motion; birds in flight or sitting snugly on eggs to keep them warm. Nor did Mrs. M. leave out the nonsense songs like "Why Not?" (5) and "There Was a Little Turtle" (5), which always brought a hearty laugh.

Mrs. M. did not postpone indefinitely reminders of the best use of voices. Often the children were asked to consider the quality of their tone, bringing their voices up from unpleasant throaty tones, or replacing shouting voices with sweet, pleasing ones. On occasion a song was used for matching tones, as Mrs. M. sang, "Yoo-hoo, where are you?" and a child responded on the same pitch, "Here I am."

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1. *Songs to Grow On*—Landeck. (MW $3.50)
2. *Singing Time*—Coleman and Thorne. (PT $3.00)
3. *Music for Early Childhood*—Silver Burdett Co.
4. *Martin and Judy Songs*—Thomas. (BP $4.50)
5. *Another Singing Time*—Coleman and Thorn. (PT $3.50)
6. *Songs Children Like—Folk Songs from Many Lands.* (H. C. $1.00)

Fanfare!

MUSIC MINISTRY celebrates its second anniversary next month with a special enlarged edition. The October issue will feature the total music program of Methodism. NaFOMM, the Division of the Local Church, the publishing program of Abingdon Press, and the expanding services of Cokesbury will all be presented.

New writers for workshop materials will also be introduced: Dixie Milne—*Music for Primaries;* Muriel M. Gessner—*Music for Juniors;* Walter Rodby—*Youth Choir Technics;* Roy E. Johnson—*Adult Choir Technics;* and John D. McCoy—*Church Service Playing* for organists. *What I Expect of the Revised Methodist Hymnal* is the topic of H. Myron Braun, first of a series of writers dealing with this important subject.

October's MUSIC FOLIO will be devoted exclusively to Abingdon Press publications by NaFOMM composers.

Begin the new music season the right way by ordering MUSIC MINISTRY for all the persons with music responsibilities in your church.

Music for Kindergarten

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So music was a progressive experience, from the simple to the more complex, from a few songs to many, from spontaneity to spontaneity-plus-quality. Now and then there were days devoted to the sheer joy of singing, and not a little pleasure in "how many songs we have learned."

A teacher's involvement in the lives of five-year-olds, expressed in loving relationships, means that she may see the children as the persons they truly are—children of God and therefore worthy of His love and acceptance as reflected in their living together.

POSTLUDE

When chimes that echoed far have died away,
And stately organ chords have ceased to play,
Though hushed the voices, quenched the altar flame,
Nothing again can ever be the same.

—Clarence Edwin Flynn

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WHO'S WHO in MUSIC MINISTRY

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